STAR WARS!

#138

DAVID ANTHONY KRAFT'S

COMICS INTERVIEW

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DARK EMPIRE II
WRITER TOM VEITCH
& ARTIST CAM KENNEDY
ON THE REAL STUFF
STAR WARS STYLE!

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INTERVIEW!
DAVE PROWSE
A DIALOGUE
WITH THE REAL
DARTH VADER!

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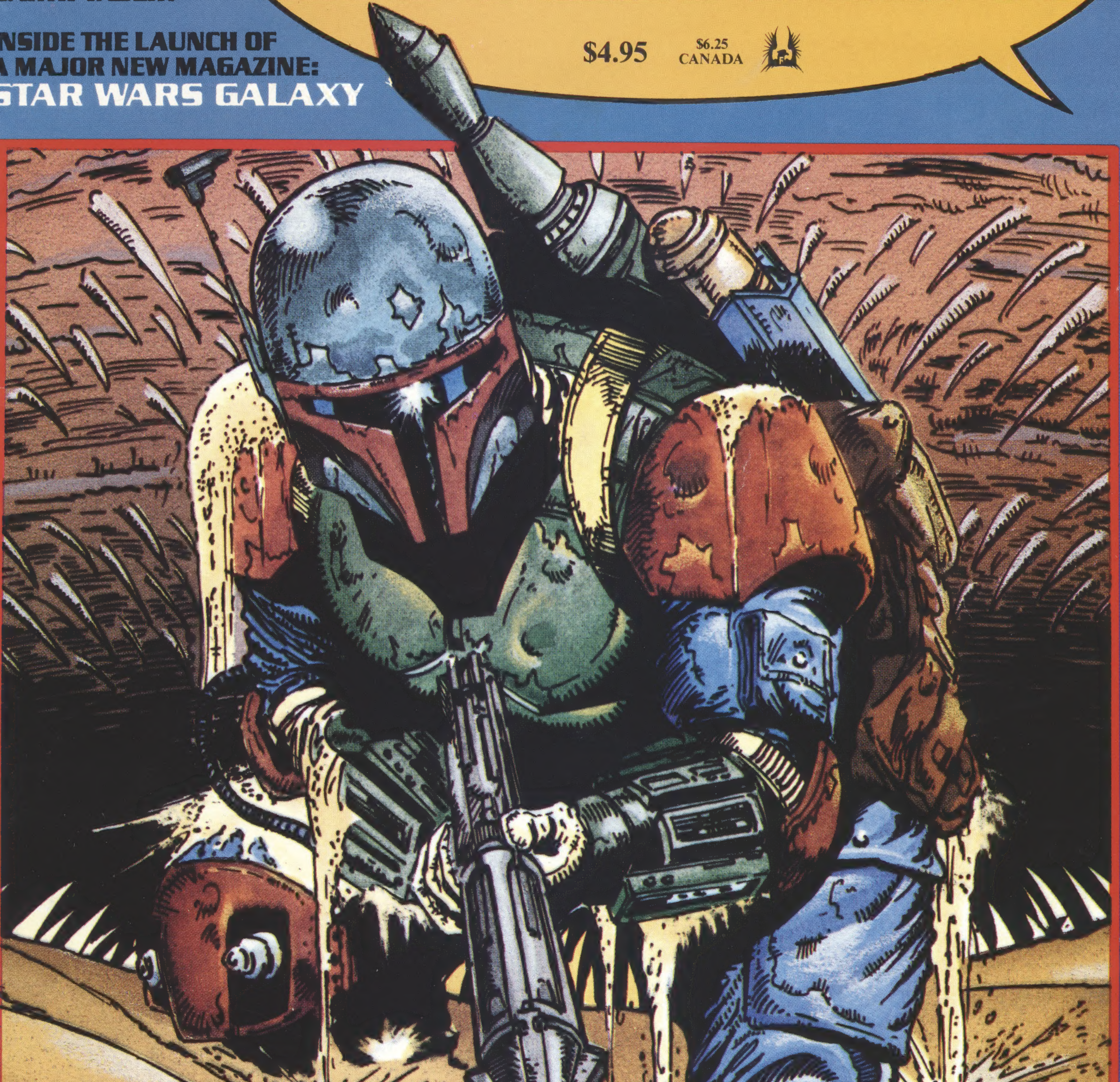
A MAJOR NEW MAGAZINE:
STAR WARS GALAXY



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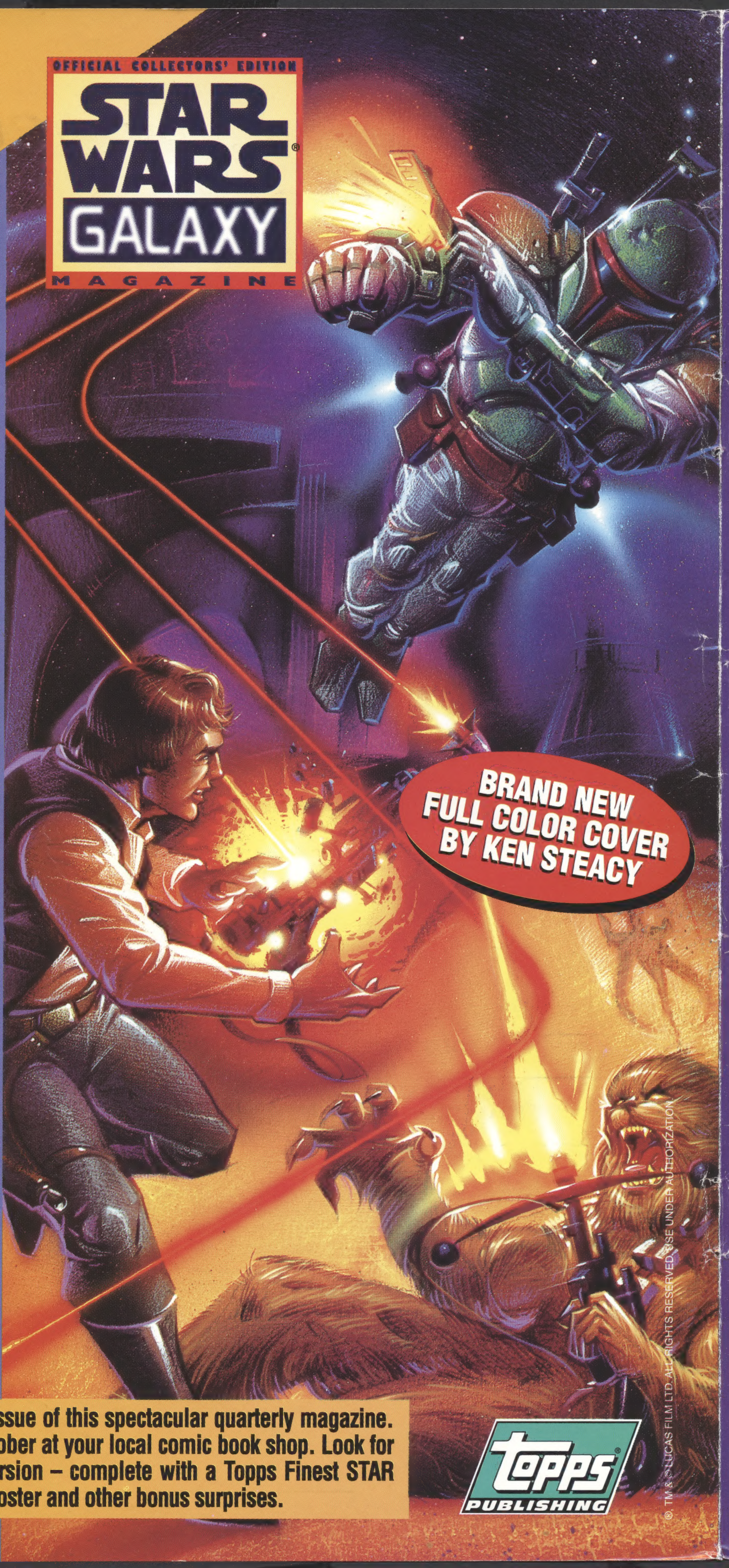
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UP FRONT

BOBA FETT: A BEHIND-THE-SCENES STAR WARS STORY

On our cover is a scene from Topps' New Visions STAR WARS GALAXY 3 series of trading cards, featuring all-new art commissioned from comics creators and fantasy artists.

The drawing of Boba Fett is by **Rick Buckler.** His father, Rich, has had an illustrious career in comics, from creating Deathlok the Demolisher to drawing FANTASTIC FOUR and many more to working with yours truly on an original character known to some as Demon Hunter and to others as DevilSlayer. I look forward to what promises to be an equally illustrious career for **Rick Buckler,** whose Boba Fett is clearly a villain to be reckoned with.

But, if your only exposure to STAR WARS so far has been the **George Lucas** film trilogy, you're probably thinking, hey, Boba Fett "bought the farm." On the other hand, STAR WARS fans who've read the new novels and comics series such as DARK EMPIRE know Boba Fett plays an ongoing part in the saga.

So what's the story?

The movie shows Fett in the great pit of Carcoon, being swallowed by the monster, Sarlacc. Boba's death is only implied. On our cover, for the very first time, is the scene of his survival, emerging from the mouth of the monster.

For more details, you'll need to consult the back of the Topps trading card featuring this very drawing of Fett. And, of course, there are other tidbits of untold STAR WARS lore on the backs of the various other cards — and some eye-catching art on the front sides, as well, so devoted STAR WARS fans will want to collect the whole set.

"Fett unfettered."

Now you know the behind-the-scenes story.

The rest of this issue of INTERVIEW is full of all kinds of other behind-the-scenes STAR WARS stories, from **Dave Prowse** as Darth Vader (we went on location to London to tape this talk for you!) to what's coming up in DARK EMPIRE II and more.

Ahoy! Enjoy.

-David

CONTENTS

EDITORIAL:
UP FRONT
a rap with *dak*
3

STAR WARS

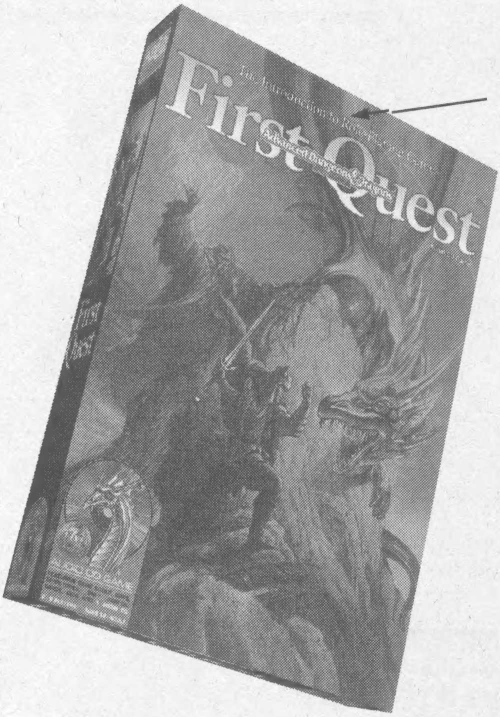
ACTOR:
DAVE PROWSE
darth vader lives! from *shakespeare* to *star wars* by way of *a clockwork orange* — the big guy shares behind-the-scenes secrets and a few surprises
6

WRITER:
TOM VEITCH
the comics wiz of *star wars* on his soon-to-be-published *lightsider* short novel and, of course, the eagerly-awaited *dark empire ii*
34

ARTIST:
CAM KENNEDY
from *judge dredd* to the *dark side* with the chief of "chunk" — the new *star wars* comics are awash with watercolor
56

EDITOR:
BOB WOODS
star wars galaxy magazine is hopping out of hyperspace and coming soon to a galaxy near you
76

LETTERS:
THE LAST WORD
of rat creatures and retailers
86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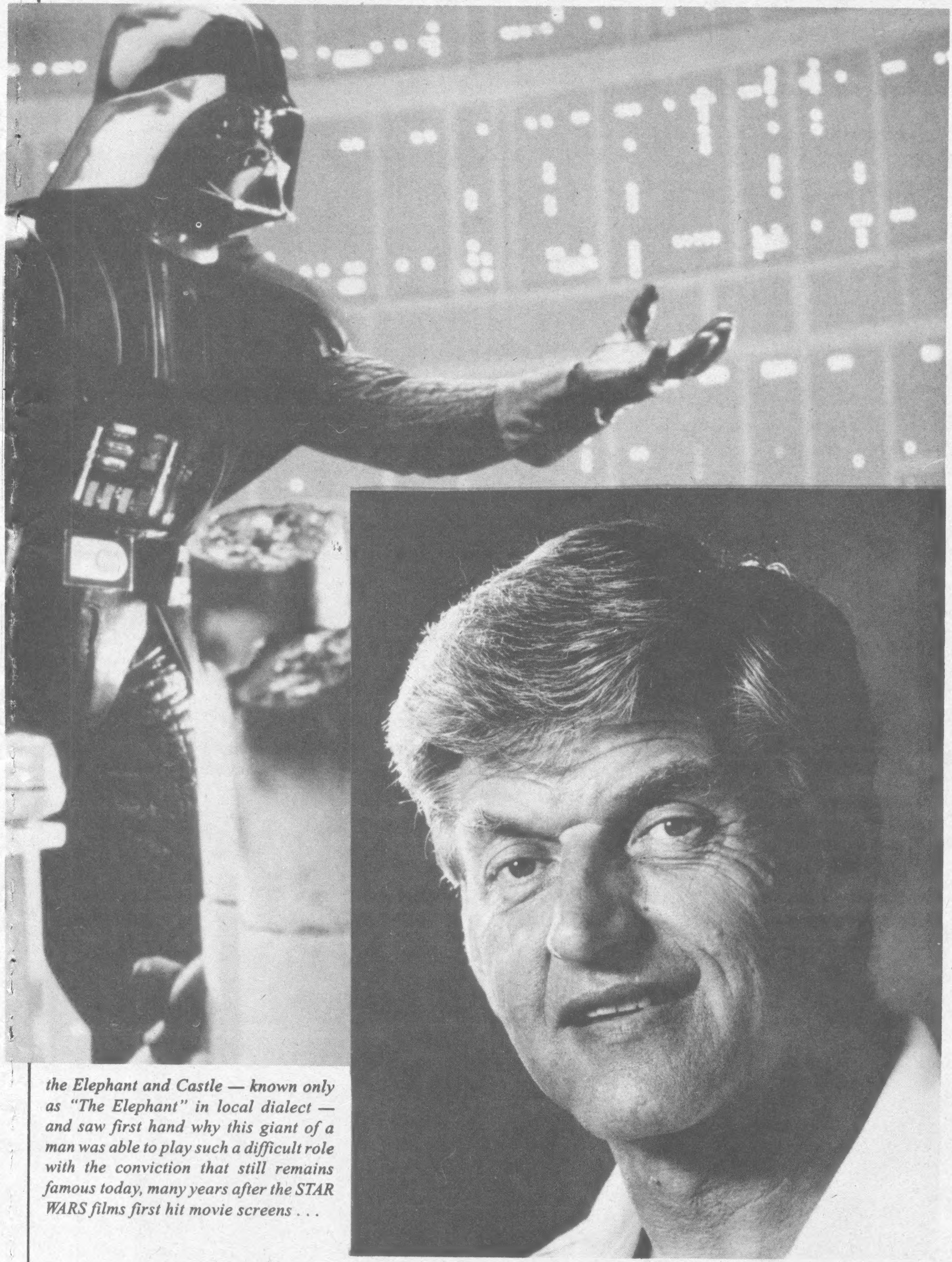
"Playing Death got me into the Actors union."

DAVE PROWSE

Dave Prowse, although known to many as the actor that played Darth Vader, has had the opportunity to play many roles, both in the movies and in real life.

The physique — the prowess of Prowse — is one of the reasons he was able to play Darth Vader the way he did, dominating the screen with his presence, without any facial expressions or even saying a word. It was the body language that purveyed the power, menace and foreboding sinisterness. I caught up with Dave at his gym in London, which is at

"Darth Vader has given me clout."



the Elephant and Castle — known only as "The Elephant" in local dialect — and saw first hand why this giant of a man was able to play such a difficult role with the conviction that still remains famous today, many years after the STAR WARS films first hit movie screens . . .

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“I was British heavyweight weight-lifting

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champion and Mr. Universe contender.”

JULIA MATHER: *The whole world knows you as Darth Vader, the role you played in STAR WARS. Nobody really knew back then the incredible success the movies would have, and I am sure playing that role changed your life. But tell us, Dave, what did you do before Darth Vader?*

DAVE PROWSE: My film and television career started in 1965, 11 years or so before STAR WARS came along. Prior to that, I had a professional act. I used to go on as Britain's Strongest Man and toured around giving exhibitions of strength training. Prior to that, I was one of the Highland Games Champions.

JULIA: *Tossing the caber and all that?*

DAVE: Yes! *(Laughter.)* Before that, I was British heavyweight weight-lifting champion, Mr. Universe contender, and all that. I started to train when I was 17 years of age. I got into the Mr. Universe competition when I was 25. I was British heavyweight champion when I was 28. I had three years as British heavyweight champion (1962-64). Then, I didn't get selected for the Olympic games so I decided I'd turn professional. I formed this act as Britain's Strongest Man. We did that for a while. Then I went into professional Highland Games in 1970.

JULIA: *As Britain's Strongest Man, were you on television?*

DAVE: Oh, yeah. But in 1965, I was offered a job in a play at the Mermaid Theatre. It was offered to me by the Stone Agency because they were looking for a strong man to play the part of Death in a play called DIMLIT SUMMERTIME. All Death had to do was pick up a Welsh actor and make it look like he was floating off-stage. It had to be done very slow and symbolically. They auditioned a lot of actors for the job, but nobody could pick him up! As Britain's Strongest Man, I auditioned and I just scooped him up off the floor and took him offstage with one arm, and asked, “Where would you like him?” They said, “That was lovely. Thank you very much. Can you do that twice nightly?” That not only got me the part in the play, but it also got me my union ticket, into the actors' union. There was no looking back from there. I did some commercials. I went from there into a TV series. At that time, all the television series were going. THE SAINT, DEPARTMENT “S,” BEVERLY HILLBILLIES came over here. We did THE AVENGERS, RANDELL & HOPKIRK, JASON KING, THE SAINT. All of these

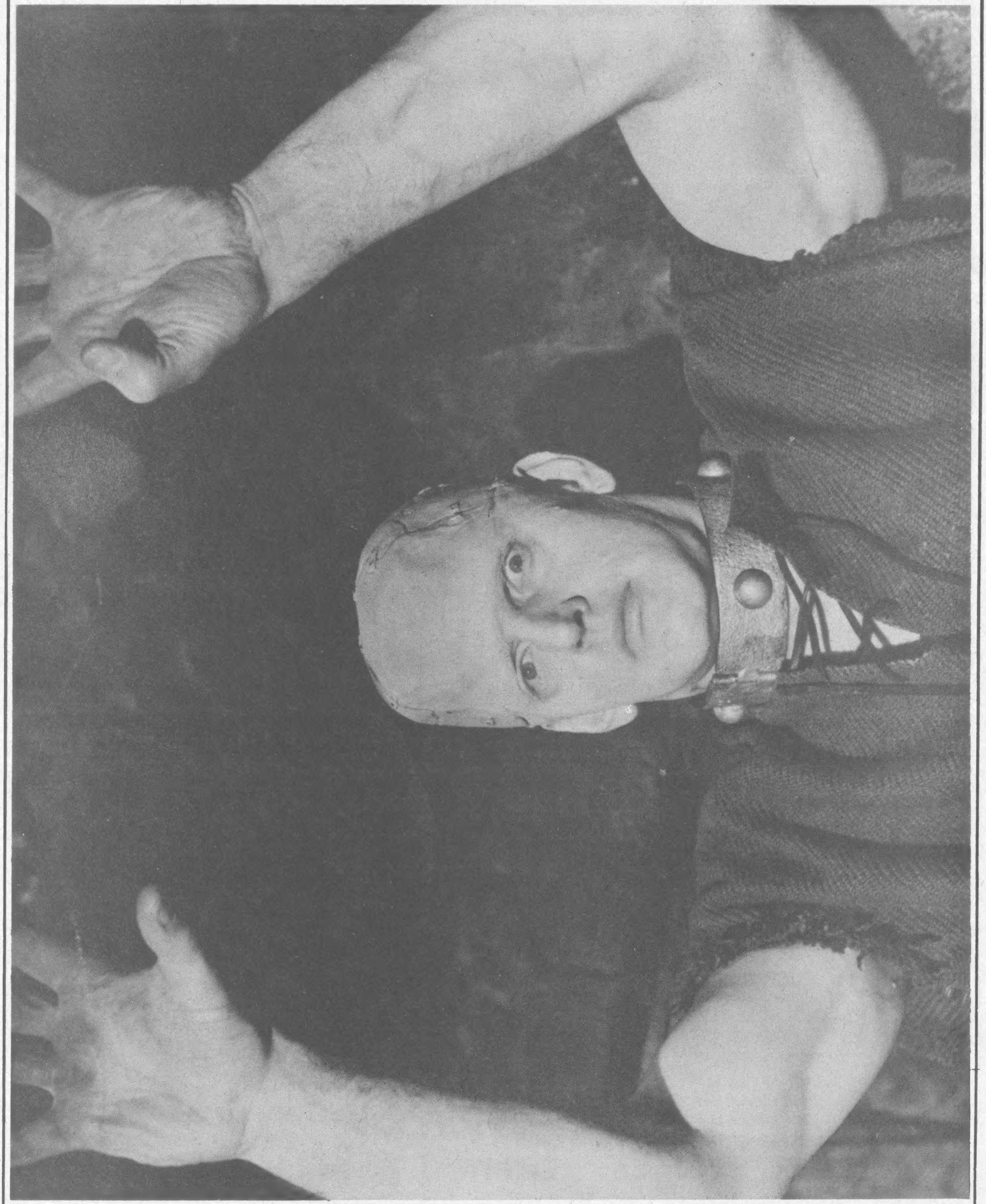
“I entered Mr. Universe competition at 25.”

ATLANTA SPORTS

“I did not get selected for the Olympic games, and so I turned professional.”

“1970 — I did my first Hammer horror film,

were going. I was always the villain, the big heavy. I was put in to make the hero look good. People like **Roger Moore** and **Peter Wyndgarde** were beating me up in these episodes. Then, I was offered my first film in 1966: CASINO ROYALE. I went from there into doing another big film out in Portugal. It was a thing called HAMMERHEAD, with **Judy Geeson** and **Diana Dors, Patrick Gargill,** a lot of English actors. It was a Hollywood production. It went on until 1970. I did the first of my Hammer horror films, THE HORROR OF FRANKENSTEIN. I did a second one called VAMPIRE CIRCUS in 1972. Then, in ’73, I did the best of the three, FRANKENSTEIN AND THE MONSTER FROM HELL, which was



HORROR OF FRANKENSTEIN.

THE HORROR OF FRANKENSTEIN."

FRANKENSTEIN AND THE MONSTER FROM HELL.

"In '73 I did the best of the three — FRANKENSTEIN AND THE MONSTER FROM HELL."

"In Stanley Kubrick's A CLOCKWORK

directed by **Terrence Fisher**, who was regarded as the best of the horror film directors. Then, a real break came for me at the same time. I went into **Stanley Kubrick's** A CLOCKWORK ORANGE. That was really a turning point in my career.

JULIA: *Which part did you play?*

DAVE: I played Julian, who was the bodyguard to the writer. It was a featured part. It was quite strange. Up until I'd worked with **Stanley Kubrick**, everyone thought of me as the big heavy and the villain. As soon as I worked with Stanley, I became **Dave Prowse**, actor. I started getting parts everywhere. I did **Shakespeare's** AS YOU LIKE IT for the BBC. I did two lovely TV series for the BBC, one as co-lead in a three-part drama called THE ROSE MEDALLION. I had another super part in an epic BBC pro-

ORANGE, I played Julian, the bodyguard."

A CLOCKWORK ORANGE.

"As soon as I had worked with Stanley Kubrick, I became Dave Prowse, actor."

“George Lucas was doing this film STAR WARS, and offered me one of two parts.”

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Scattered here and throughout: Samples of the new Topps Widevision STAR WARS super premium full-frame trading cards, digitally mastered direct from 70mm film.

“Russ Meyer said ‘I saw you in A CLOCKWORK ORANGE, so I know you can act!’”

duction television series called THE HORSEMAN CAME RIDING BY. Then a film director from Hollywood got in touch with me — **Russ Meyer**, who’s made a lot of sex movies. He said he was doing a film in Barbados. He said, “I saw you in A CLOCKWORK ORANGE, so I know you can act!” That was the situation really; everyone who had seen me in A CLOCKWORK ORANGE knew I could act! **Meyer** wanted to offer me a part. It wasn’t a sex film, but he wanted a violent picture. But I got the part due to the fact that I had worked for **Stanley Kubrick.** We filmed under the title of BLACK SNAKE, which was the name of the whip, but it was finally released as SLAVES. Then, in December 1975, I got a call from my agent saying there was this gentleman from Hollywood, a guy named **George Lucas**, who would very much like to see me. So at the very beginning of the new year, I went up to 20th Century Fox offices and met with **George Lucas.** I thought he was a young film student. He said he was doing this film called STAR WARS, which was a space fantasy film. He said, “I’d like to offer you one of two parts in the movie. I saw you in A CLOCKWORK ORANGE, and if you are good enough for **Stanley Kubrick** you are good enough for anybody!” So I said, “What are the two parts?” The first part is Chewbacca, he said. “What in the hell’s Chewbacca?” He said it was like a hairy gorilla because he was a wookiee on the side of the goodies. All I could think of was three months in a gorilla suit.

Lucas: “If you are good enough for Kubrick, you are good enough for anybody!”

violence

"Lucas said I made a wise decision because

no one will ever forget Darth Vader."

"You remember Dr. No, Goldfinger, Jaws . . ."

So I thought no, I don't fancy that at all! But I said, "Tell me, George; what's the other one?" He said the other one was the big villain in the film, a character called Darth Vader. I said, "Don't say any more; I'll take the villain part." He said, "Tell me why." I told him I thought villain parts were better than goodie-goodie parts. I told him to look back on all the films you'd ever seen. You always remember the baddie, never the goodie. In the James Bond films, you remember Dr. No, Oddjob, Goldfinger, Jaws — you remember all the characters that played the villains, but you tell me who who played James Bond in those films. He said I'd made a very wise decision because no one will ever forget Darth Vader. And here we are, 18 years later, travelling around the world on the back of Darth Vader. And it looks like it's starting all up again with **Lucas** having announced the next three STAR WARS pictures, parts 1, 2, and 3. There's a fantastic interest again in the original STAR WARS trilogy.

JULIA: *Will you be involved?*

DAVE: I'd like to be very much. But I don't think I will. I think it's going to go back too far in time. It's going back 40 years prior to STAR WARS. Also, I had an accident some time ago and I've got my ankle in a calliper. I'm walking around all right. I can train and get around. Whether I can get around enough to reprise the Darth Vader role, I think I could.

"The next three STAR WARS pictures are going back 40 years prior to STAR WARS."

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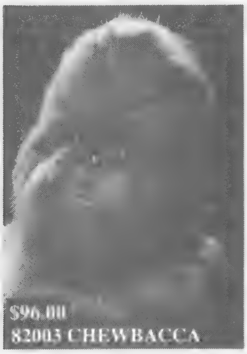

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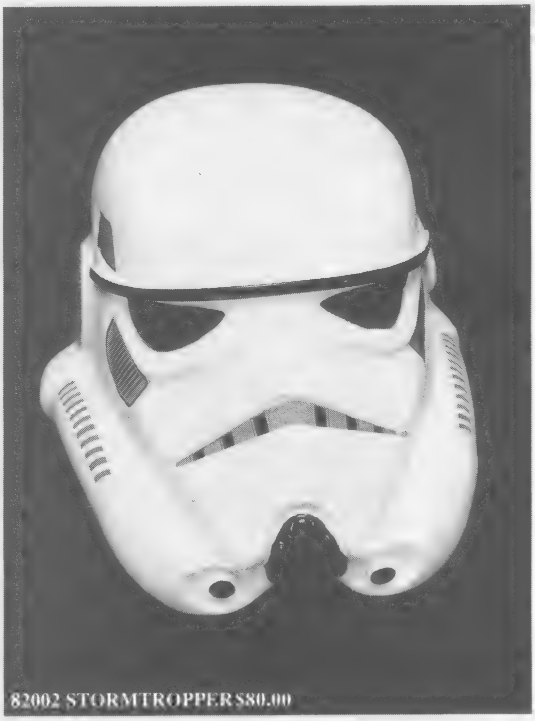

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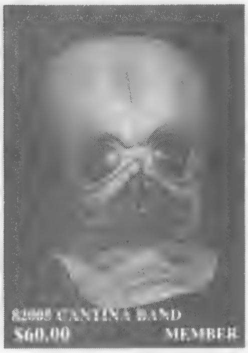

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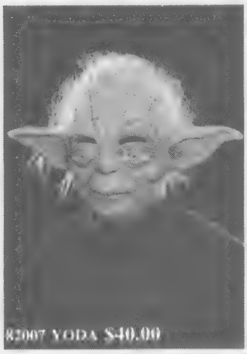

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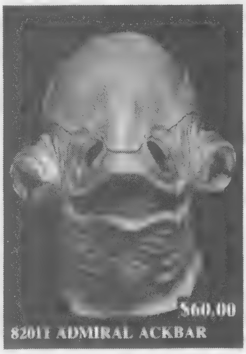

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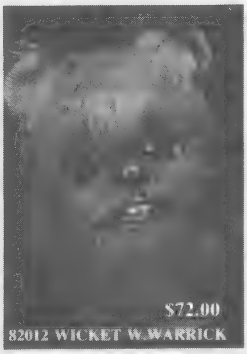

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"Darth Vader created menace through the mask and the costume alone."

"It was done without facial expressions."

JULIA: *Would you like to train a new Darth Vader?*

DAVE: No, I'd like to do it myself. I'd be very envious of anybody else who did it.

JULIA: *You wouldn't want a new beefy British Strong Man, to take him to the gym and work him up?*

DAVE: He needn't necessarily be beefy, but he should convey the Darth Vader sinisterness. I'm very much a physical actor rather than dialogue actor. People come up to me and say it was the walk and attitudes and the way he made everybody else subservient to him. It was all done without any facial expressions. Everyone comes up and congratulates me on what I did. So, whoever follows me as Darth Vader basically will be held to create the same menace through the mask and the costume alone. I would love to be of any help to any actor that is going to play

"There's a rumor going around that Mark

Darth Vader. I'd love to be part of it. Actually, I don't think Darth Vader will come into it, not 'til episode three. There's a rumor going around now that **Mark Hamill** will play Anakin Skywalker — Luke Skywalker's father — in the first two. Of course, he has to change from Anakin Skywalker to Darth Vader. I don't know how they're going to do it. Mark's 5'7" or 5'8". With the mask and the helmet, I was about 7 foot. How they're going to get him from 5'8" to 7', I don't know! But I'd love to reprise the Darth Vader role if it's available.

JULIA: *I know you've just returned from the States. Have they contacted you?*

DAVE: No. I just went around the States doing personal appearances. I do primarily science-fiction conventions. I get lots of requests to do in-store appearances. I go into Safeway stores and sit down all day. I did one in Orlando. They had over a thousand people show up to see me. The lines went all the way around the store and out into the shopping mall. I arrived at the store at 1:00. I finished around 11:00 at night. I did one in West Palm Beach. I was supposed to be there from 2:00 to 8:00. At half past 10:00, the crowds were already forming. I spent all day signing until 9:30 at night. It was marvelous. The in-store appearances are big. Science-fiction conventions are big, but they're also strange places to go. It

Hamill will play Anakin Skywalker."

"I don't think that Darth Vader will come into it, not until episode three."

seems now that people aren't organizing the big conventions as often. Lots of people are now doing one-day sales-type conventions. They invite one or two personalities in. But it is really only an excuse to get all the dealers in one place to get the greatest amount of sales, I feel. I did one in Cincinnati and one in Lexington, Kentucky. We had **Walter Koenig** from STAR TREK and **Mark Goddard** from way back, you know into the '60s with LOST IN SPACE. I have also appeared a lot with **Kane Hodder**, who was the villain in FRIDAY THE 13TH, and also I have worked with **Gunner Hansen.** He did TEXAS CHAINSAW MASSACRE. One of the appearances I did was with the whole cast of FRIDAY THE 13TH. That was a big one in Pittsburg. You also get a lot of other people turning up at these things, like the scream queens and the fantasy girls. They're quite good fun.

JULIA: *What is this on your wall?*

DAVE: I was made Admiral of the Alabama Navy. I was in America working on behalf of the National Organization of Disability trying to get publicity for them. Wherever I go, I get to meet governors and hierarchy and major political personalities. **Gov. Wallace** was nice. The next thing I know, this plaque comes through the post. I've met **President Reagan** during a private tour of the White House. The first time I went, he was called off to Mexico or something. But as I was leaving the White House, they said, "**President Reagan** would love a photograph of you." I signed a photograph, "From one actor to another — the Force is definitely with you." The next thing I know, I get a letter from the White House from Reagan saying, "Sorry I wasn't able to see you. Nancy sends her regards."

JULIA: *You're also known as the Green Cross Code Man.*

DAVE: I had 14 years as the Green Cross Code Man. STAR WARS and the Green Cross Code Man came about at the same time. It was in January of '76, that my agent asked me to get some photos done for a road safety campaign. I went into the streets of Clapham and had all these photos shot of me walking across the street with kids. The Dept. of Transport

“To President Reagan: ‘From one actor to

and ad agencies all liked it. But as soon as I was working on STAR WARS, they wanted me to attend an audition. They said I’d get the job, but I had to attend an audition. Twenty other big guys showed up. They asked if I could work. I said I was working on STAR WARS. Nobody, at this time, knew anything about STAR WARS, or what it was, and so they just asked if I could take a week off to do this road safety campaign. Well, I knew it was going to be really big, so I asked **George Lucas** if I could get a week off. He rescheduled for me. We went out in the streets and did these Green Cross Code commercials. They were huge. The kids loved them. If you remember, we used to end the commercials with, “Every time you cross the road, always use the Green Cross Code.” They used to have me disappear and reappear on screen. The kids thought if they dashed into the road, the Green Cross Code Man would suddenly appear in front of them. We had lots of problems. Mothers would write in saying Billy would jump into the middle of the road thinking the Green Cross Code Man would appear. It was similar to when the Batman and Superman series had come out and kids jumped out of windows thinking they could fly. So they had to put warnings on the commercials: “Please don’t try these stunts.” When it came time to do the second set of Green Cross Code commercials, we had a different ending: “Remember to use the Green Cross Code because I won’t be there when *you* cross the road.” We did the commercials for about five years. They then asked me to go to schools and talk about child pedestrian road safety. So I made up a show. The Green Cross Code says, “First find a safe place to cross and then stop. Stand near the curb, not on it. Look all around for traffic and if there is traffic coming, let it pass. If there is no traffic coming, walk straight across the road, but look and listen as you cross.” Now, I made up a three-quarters-of-an-hour show based on that! It was singing and screaming and shouting and lifting kids up. It was a fabulous show. The schools thought the show was great! I did it for 14 years, traveling all around the world, to 700 cities, 2000 schools, speaking to half a million children. We reduced road accident figures by over half: 40,000 a year to 20,000 a year. In 1990, it came to the end of its run. They put their money into “speed kills.”

JULIA: *The Green Cross Code Man is a superhero?*

DAVE: We never had a cape.

JULIA: *Your charity work . . .*

DAVE: The Green Cross Code wasn’t charity work, but I got involved in a lot of charity work through the Green Cross Code. For example, the Deaf Children’s Association got in touch with me. I helped them get phonics aids. The National Organization of Disability in America got in touch with me, so I do a lot of that. I came into the U.S. as the Green Cross Code Man. The American press and media thought it amazing. They turned up in droves. We did it around the world. We went to Australia, Germany, Barbados, all around the Cayman Islands — tremendous success with it.

JULIA: *You also take “The Force” to fight against arthritis.*

DAVE: I had an accident in my hip. They told me I had arthritis. I had a hip-replacement operation. While this was going on, I was told my arthritis was bad in my joints. I studied what one can do when he has arthritis. Self-help. The only thing the medical association will endorse is fish oils. One day, I read in the paper this miracle treatment for arthritis. I got in touch with the Bath Institute in Somerset. Once they found out I was Darth Vader, they invited me to the hospital to meet the kids. They then asked if I’d help raise money for arthritis. I thought, the best way to do this would be to form my own charity, “The Force Against Arthritis.” Unfortunately, we attracted some bad publicity from another arthritis charity. The jealousy. With charities, the arthritis “cake” is only so big. If there’s two major organizations, they share the pie. If there’s a third, they fear their share will decrease — rather than increase with more donors.

JULIA: *Not very charitable.*

another, The Force is definitely with you!"'

DAVE: No, not at all. The Bath Institute bowed out due to bad publicity. Then another big hospital said they were trying to raise money for an arthritis research center. So that is what we are doing now, raising 2-3/4 million pounds sterling for a brand-new arthritis research center at the National Orthopedic Hospital in Oslow Street in London. We have just established another charity in Antwerp in Belgium, and in the U.S. Lots of help has been forthcoming. We are entering a car in the Cape to Cape Rally this year on behalf of my charity. The Force Against Arthritis. It is going from Southern Spain to the North of Sweden, the Northern Cape. Mainly, this will give us the publicity we need, and any funds raised will go to The Force Against Arthritis.

I can only do so much of it, you see, because of my other work, and, you know, I have to earn a living. I could do with help to really promote the charity in a big way. It would be nice if I had help.

JULIA: *Well, we will let our readers know of your request, and any of them wishing to help, or get involved with you, can contact you directly. (See end of this interview.)*

DAVE: Some of the proceeds of the photographs I sell help. STAR WARS MAGAZINE ran something which helped, too. One of the ways this all got started was when I went to the States for the premiere of THE EMPIRE STRIKES BACK, **Eunice Kennedy** took a shine to me. She asked me if I would like to become associated with the Special Olympics movement, and I agreed, so I started doing work on behalf of them and then it just snowballed from there. After that **President Reagan** appointed me Special Ambassador for the International Decade of the Disabled Person. So that became my official title, for 10 years, from 1983 to 1992. Also, I am a member of the Variety Club of Great Britain, and we try to raise funds to buy coaches for kids. And I am patron to various other societies and charities.

JULIA: *You've started a new chapter in your life involving horror?*

DAVE: A friend of mine, **Gary Wilson**, an **Elvis** impersonator, took part in FOREVER ELVIS, which shows **Elvis** when he was young, when he was at his peak, and then when he was in Vegas. Gary was the middle guy. I used to see him and everybody after the show. As it transpired, Gary ran a company specializing in mail-order horror and sci-fi gear, kits and models. One day, he asked if they could make a model kit of me as the monster from hell from FRANKENSTEIN AND THE MONSTER FROM HELL. The only problem was the make-up was under copyright. He said he'd try to get the rights. I rang them up, went up there, and they asked if I'd be interested in doing the marketing for Hammer Films. The whole gamut. They just signed a contract with Warner Bros. So we now have the contract for T-shirts, sweatshirts, computer games, etc. We have two magazines coming out, a horror and a glamour magazine called GIRLS OF HAMMER. We may even convert a basement in London into a crypt for Hammer gear. This would work well because you have London Bridge and the Tower of London, just up the road, and the London Dungeons are close by, and the Hammer Crypt would be just here, so it would be a nice horror tour! Also, we would use it as our wholesale base, as well as retail directly to the public.

JULIA: *That would be great, super! You are also doing trading cards, correct?*

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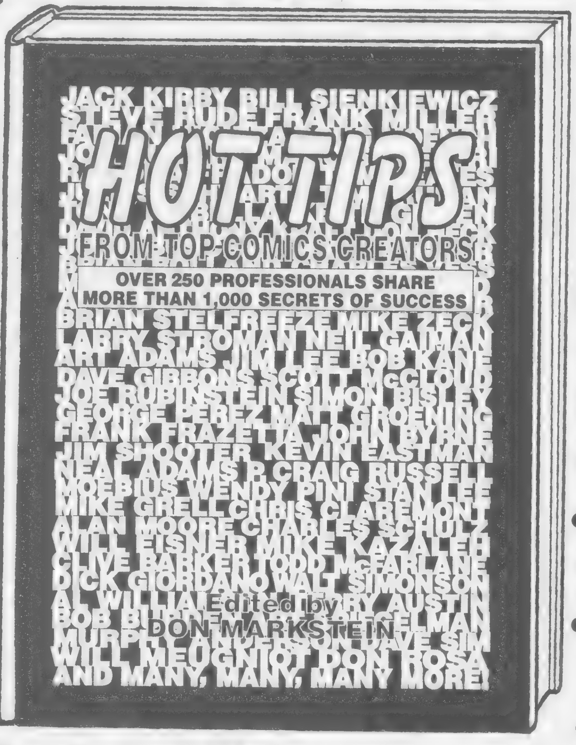

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"I was made Admiral of the Alabama Navy."

DAVE: Yes. Gary and myself are also doing a record, with a remake of the original MONSTER MASH. There's a possibility we may even get **Bobby Pickett** on it. We will be selling the Hammer licensing rights to manufacturers, and although the market is mainly for adults — Hammer is an adult market — there are lots of ideas we have had. One of the things I'd like to do is chocolate in the shape of vampire teeth, and all those sorts of things.

JULIA: *Well, I think that films have progressed so much since those old days. When you go back it was all really very mild, compared with today. Looking around here I have noticed there are a lot of neat photos. Here's one with Henry Cooper and he's a friend of yours?*

DAVE: Yes, a good friend, that's right. And there, remember Katie, the OXO lady? **Mary Holland,** and **Kay Baxter,** who was one of the top body builders in the world. She was a great friend of mine. Of course she is dead now; had a motor accident, but she was such a lovely girl. Very short though, only 5'1".

JULIA: *Fabulous body!*

DAVE: The guy with the beard is **Adrienne Love,** the DJ, and the bottom there, on the left is **Senator Bob Graham,** who was the governor of Florida.

JULIA: *Here you are on a horse!*

DAVE: That was from **Frankie Howard's** UP THE CHASTITY BELT!

JULIA: *You have a great seat!*

DAVE: It was a lovely old horse. They put him out to grass and he just grew and grew and grew! He's a huge horse, and his name's Doolittle, and he did little! He didn't do very much at all, but he was ever so comfortable, ever so docile. To try and get him to gallop was a great job.

JULIA: *Do you ride?*

DAVE: I learned to ride specifically for the part. I was at Ellstree Studios and I saw the director of UP POMPEII, which I did, and he said, "Are you available to do my next film?" And I said, "When is it?" So he says, "Oh, a couple of weeks." So I said yeah, 'course I was! I asked him if he had any decent parts in this one, because I had a terrible part in the other one you see! *(Laughter.)* Well, he started to drive away, and then all of a sudden he stopped the car, looked out the window and shouted at me, "You do ride, don't you?" And I yelled, "Yeah, yeah, 'course I do!" I had never been on a horse in my life! Well, I never thought any more of it, you know, and I just thought, well, if push comes to shove I'll have a few lessons, yeah, I could look good on a horse. Lo and behold, I get a call from the production company, and they call me and said, "**Mr. Prowse,** we would like to talk to you about the jousting scenes."

JULIA: *Oh God, no!*

DAVE: I said, "Pardon!" *(Laughter.)* They said, "Yeah, there's this big jousting scene in the film you are in and you are doing it!" And I thought Oh God, what have I let myself in for! I thought I had better go out and learn to ride, so I went to a stables close to where I live in Croyden, up in Selsdon Park, and I went every day for about three weeks, and I actually learned to ride quite well! I was quite proud of the fact I could control this horse and do all these different things with it, but I still wasn't fancying the jousting very much!

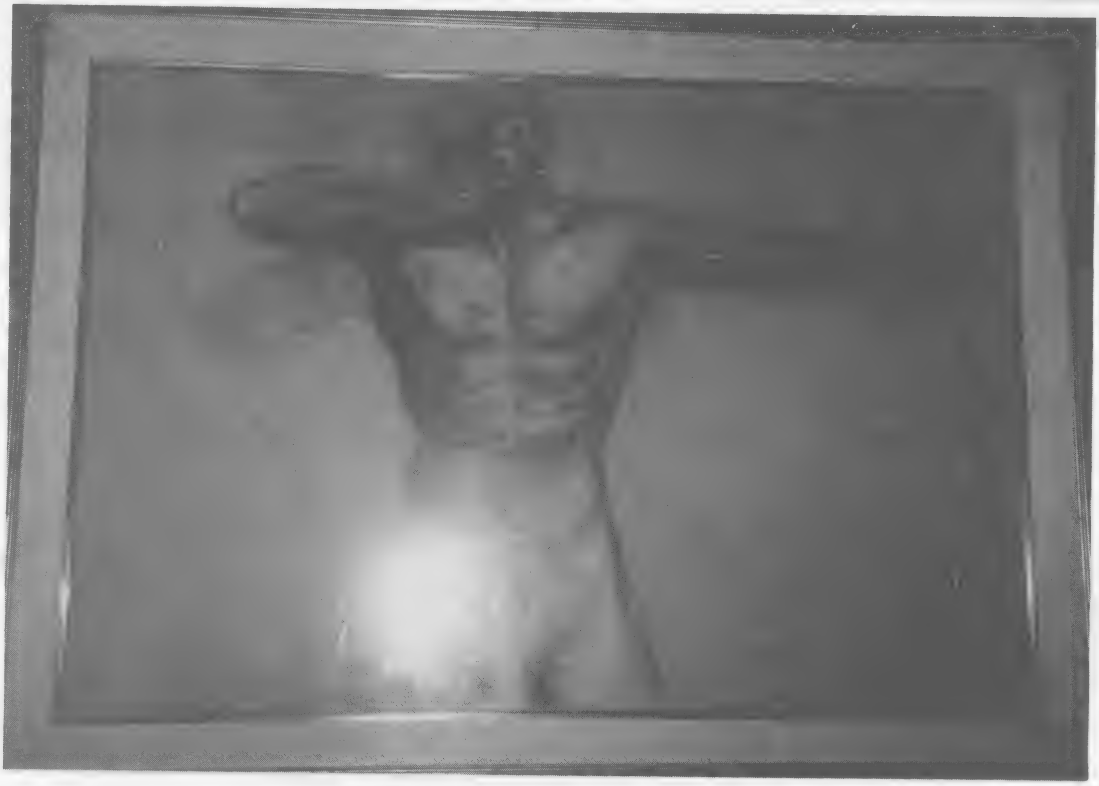
Then they ring me up again and say, "Can we talk to you about your stunt man?" And I said, "Stunt man?" And it turns out I have got one of the major parts in the movie, and they are worried I might get injured. So this stunt man is going to do all the jousting for me! All I had to do was sit on the horse and look good! So I had all these riding lessons for nothing! And I just walked in and out of shots on this horse. That was all I did! *(Laughter.)*

But when we were on location I did used to get on the horse and ride around the field. You know, have some fun with it.

JULIA: *So you never got to joust after all!*

UP THE CHASTITY BELT!

“They never bargained for Darth Vader



“I remember the total chaos. None of the special effects were ever ready.”

DAVE: No, no, never jousted. Can you believe it?

JULIA: *This is a great nude painting of you here.*

DAVE: Oh, that was done by a very famous artist called **Andre Durand.** I used to have a peacock feather that I used to place over the genital area, but it was actually done for a study, for an oil painting. That piece is worth thousands; it's worth a lot of money now.

JULIA: *It's absolutely beautiful, a beautiful piece. Did you do much art study work?*

DAVE: Yes, I have. They need to have a good body to study, with all the muscles developed, so I did do quite a bit of that.

JULIA: *The thing most of our readers are interested in is how STAR WARS affected your life.*

DAVE: I don't live that different a life. I'm not that different a person. I still run the gymnasium. I still train people who come in. The only thing that Darth Vader has done is give me clout. I can travel all over the world. I get invited to do appearances. I've not done another film since STAR WARS. It's not gotten me more work in that sense. On the other hand, I get invited to do science-fiction conventions. Darth Vader has gotten accepted as one of the screen's greatest-ever villains. In that sense, I'm very proud that it was me that created the Darth Vader role. I had no help from **George Lucas. Irvin Kirschner** was a help on the second one. However, everything was created for the first one. What you see is me. George never said anything to how Vader was to be played. **Kirschner** would give more direction. **Kirschner** sat down with me and told me that the second movie was much more the thinking man's Darth Vader, different from the crash and bash of the first one.

As I said, it's not altered me. It has made me a lot more confident in the things I'm able to do. It doesn't faze me at all. I've a lot to talk about. I've had a fantastic career and been able to travel all over the world. I've met royalty. **John Wayne, Mel Brooks,** lots of world-famous people. Nothing tends to faze me anymore. At one stage I used to have a terrible problem dealing with dialog. I'll always remember one classic incident. I was in a CARRY ON film, CARRY ON HENRY, and I had one line of dialog to worry about. **Sid James** was playing the

“Kirschner told me the second movie was more the thinking man's Darth Vader.”

becoming the big character of the film.”

king, **King Henry VIII,** and I was outside the bedroom door, and my one line of dialog was “Sir Patrick FitzHerbert awaits you at the gate, my lord.” That was all I had to say. And I practiced and practiced, Sir Patrick, Sir Patrick on and on . . . So they said, “Right, you ready?” I said I was, and “Action!” and I said, “Sir Herbert FitzPatrick awaits you at the gate, my lord!” They were really made at me!

But after STAR WARS, I got all sorts of parts, and I went into **Shakespeare** and things with pages and pages of dialog, with no problems. THE ROSE MEDALLION came up, three episodes, and I ran right through with dialog, no problems again. One just gets the confidence.

Russ Meyer: “Congratulations. By the way, did you know they redubbed your voice?”

JULIA: *What do you remember about the making of STAR WARS?*

DAVE: The major thing I remember was the total chaos. None of the special effects were ever ready. You had to stand in front of a blue screen and imagine things

“I didn’t know Darth Vader was Luke

blowing up. None of the plates were ever ready for the blue-screen effects. Also, the terrible rows that went on between **George Lucas** and the agents, who hated the sight of each other. And happy, smiling **Mark Hamill** was always the American blue-eyed boy. Everything was always sweetness and light. A more down-to-earth character was **Carrie Fisher.** Her mother came over to do the **Debbie Reynolds** show at the London Palladium, and I went in to the show with her, doing a Muscle Man part, and so I had met up with Carrie. She came over, and had a couple of songs in the show. So I knew her from before.

Harrison Ford was of course very, very down-to-earth as well. Very nice to work with. But the other major thing, of course, was when STAR WARS was finished, it was a real blow to find out they’d redubbed my voice. They did for all three movies. At the end of the first one, they suddenly realized they’d no black input in STAR WARS. Both 20th Century Fox and Lucasfilm got cold feet. They thought the black American public would boycott. So the only thing that they could do, at that late stage, was to take my voice off, and put an obvious black voice on, So they got **James Earl Jones** to do the voice. They did all of this without telling me. I didn’t know about this until the film came out in America. I got a cable from **Russ Meyer.** He wrote, “Congratulations on the biggest film of all time. By the way, did you know they redubbed your voice?” That was the first of many things which happened.

The other thing they never bargained for was Darth Vader becoming the big thing of the film. They all thought it was going to be Luke Skywalker who would be the big character.

JULIA: *Another thing was that Luke’s father was white but had a black voice.*

DAVE: Of course, when Darth Vader was unmasked, they unmasked **Sebastian Shaw.** There’s lots of anomalies like that. The first two films were fun to work on. The third was horrendous. It was strange. I don’t know if it was because we were the “also rans.” You had **Sir Alec Guinness, Carrie Fisher, Mark Hamill, Harrison Ford.** Then you had C3PO, me, and Chewbacca and R2D2. We four were very, very secondary to the main characters, and the attitudes of the film executives were different. The way they treated **Sir Alec Guinness,** Mark and Harrison and Carrie was very different to the way they treated the rest of us, totally different. Then of course, they were paranoid about secrecy. I didn’t know Darth Vader was Luke Skywalker’s father in the third film until I went to see the movie. They gave me false dialogue. There was a complete lack of trust I didn’t like at all. But I had fun on the first two.

> **“The first two films were fun to work on, but the third was horrendous.”**

JULIA: *Did you find it difficult working with a hairy gorilla and droids and all?*

DAVE: No, no, not at all.

JULIA: *So much of it was blank, without the special effects and so forth. Did you*

Skywalker's father in the third film."

STAR WARS
COMING SOON TO A GALAXY NEAR YOU...
UPP
VIDEVISION

"They were really paranoid about secrecy."

have any idea the scope of the movie you were working on?

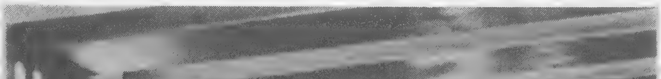
DAVE: A lot of us thought we were doing a load of rubbish. How could it ever amount to anything? There was a lot of money being put into the fantastic sets. You knew you were into a big movie, but you had no idea just how big. When you looked out the back you could see the Millennium Falcon and all that, so you see a lot of money was being spent.

JULIA: *Did you retain relationships with the other people?*

DAVE: **Kenny Baker** I'm good friends with. **Peter Nathan** has put his money into a lumber company.He's out of the business completely. I came across **Mark Hamill** once in Los Angeles. I rang the theater up where he was playing AMADEUS. He arranged for tickets and to meet backstage. I went to the theatre. After the show, we went backstage. He stood in the doorway, asking for $50 for the tickets, which I thought he'd given me. Funny story, a production company from Florida contacted me and asked me if I would play the hero, and **Mark Hamill** was to play the villain, on a project they were working on. But that fell through. I've never seen **Harrison Ford** since. Strange how he went on to greater things but **Mark Hamill** never achieved such success since. But he is a great actor, really is a super actor. I saw him in AMADEUS and he was tremendous. I think he got straddled with the Luke Skywalker thing. But his stage work is superb.

JULIA: *Had Lucasfilm asked you to do a promotion, to don the Darth Vader costume?*

DAVE: Right at the beginning they let it



"They gave me false dialog. There was a lack of trust."

The costume: "Hot and heavy, in 15 pieces. With the mask and helmet I was seven foot."

be known that they didn't want me to be Darth Vader, since obviously, I demand quite high fees. But, you know the commercial guys think they can put any big guy in a Darth Vader suit; nobody knows or cares if it is **Dave Prowse.** But I did do three appearances as Darth Vader, when the movie first came out, but I have never done any since.

What upset me was the prestige appearances. When STAR WARS won Best Oscar for costumes, they dressed someone else up as Darth Vader to come on stage. At Mann's Chinese Theatre, to get Darth Vader's footprint, they also dressed someone else up in the costume.

JULIA: *So that Darth Vader footprint is not the real Darth Vader's.*

DAVE: The worst was when I was a Harrod's buyer for sports equipment, and keep-fit equipment. But I retired from Harrod's at the time of STAR WARS. I was only there as a part-time consultant. At the time of THE EMPIRE STRIKES BACK, the toy department was jam full of people. But when I walked into the toy department, everybody started crowding around me, since I am known as Darth Vader. So I asked what was going on. They said there was an exhibition of all the characters from EMPIRE. The buyer for the department asked me to come over to his office. He told me that I was an embarrassment to the department. He said everyone knew I was Darth Vader. However, *he* was to parade Darth Vader around the store, and he wanted to know how he could do that if I was there, because everybody knows that **Dave Prowse** is the real Darth Vader! I told him that was their problem, and if they had wanted to parade the real Darth Vader, they should have contacted me. Goodness, I worked for them for ten years; they knew where to find me! Things like that are disappointing. How could he compete with my Darth Vader? Could I please leave the store. I was asked to leave Harrod's.

JULIA: *How was the costume?*

DAVE: Hot and heavy. It was made from 15 pieces, quilted leather, plastic and fiberglass. The mask was made far too big, and they had to pad it with foam rubber, which increased the heat inside.

"Mann's Chinese Theatre—for Darth Vader's footprint, they dressed someone up."

“They are going to release them for the 20th anniversary of STAR WARS, 1997.”

The major problem was a vision thing: you couldn’t see where you were going. I took it on and off between shots — and they kept darkening the lenses because they said they could see inside, my eyes and mouth moving. But it was very effective in the end, wasn’t it?

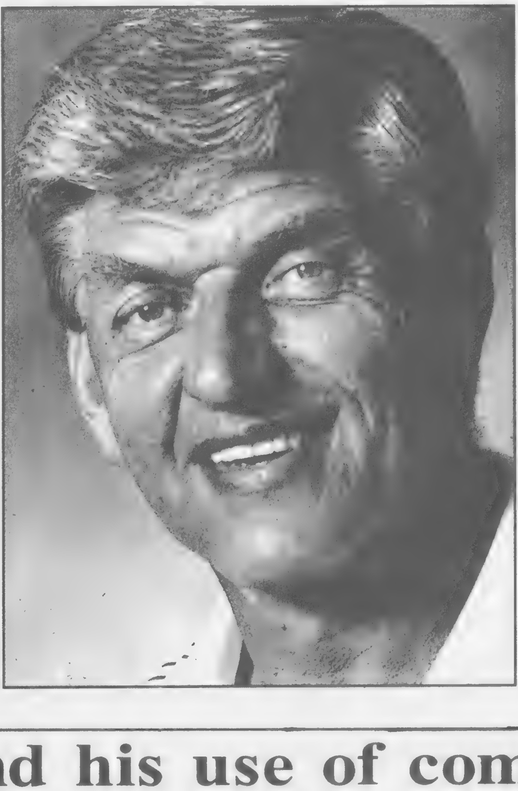
JULIA: *Yes, it certainly was.*

You obviously have a great deal of connections in the industry. Tell us — what have you heard about the new sequels to STAR WARS?

DAVE: Well, they are going back in time, 40 years, and they are going to film them back to back, film all three together. And they are going to release them in time for the 20th anniversary of STAR WARS, which is 1997. I believe they are going to do one in 1997, one in 1998 and one in 1999. Whether they are going to continue on from there, I don’t know. Because you see, originally STAR WARS was written as three trilogies, and we did episodes four, five and six. Now they are going to do one, two and three. Eventually they will do seven, eight and nine, I suppose. But when that will be, I have no idea. The only other rumor I have heard is that **Mark Hamill** is going to play Annakin Skywalker in the first two episodes, although what they are going to do about Darth Vader, I haven’t got a clue as yet. I’d love to reprise the role, but whether I will get offered it, I don’t know.

Basically you now know as much as I know. I had heard that **Lucas** hadn’t done the films before because he was waiting for computer technology to improve, and of course with the advent of JURASSIC PARK, that computer technology was phenominal, unbelievable. I mean now, you could make a film with no actors at all! Incredible, isn’t it? And so I think the next three films are going to be sensational. Knowing **Lucas** and knowing his usage of computer technology, they will just be fantastic.

Anybody wishing to purchase photos of the characters Dave Prowse has played, or to help regarding the charity work he is involved in, can contact him, through his gym, in London at: 12 Marshalsea Rd., London SE1 1HL, England. All proceeds go to charity.



“Knowing Lucas and his use of computer technology, they will be fantastic.”

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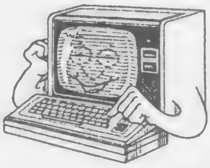

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"The idea of The Force . . . it's real. At least for me. It's something very personal."

STAR WARS
TALES OF THE
JEDI
Dark Lords of the Sith

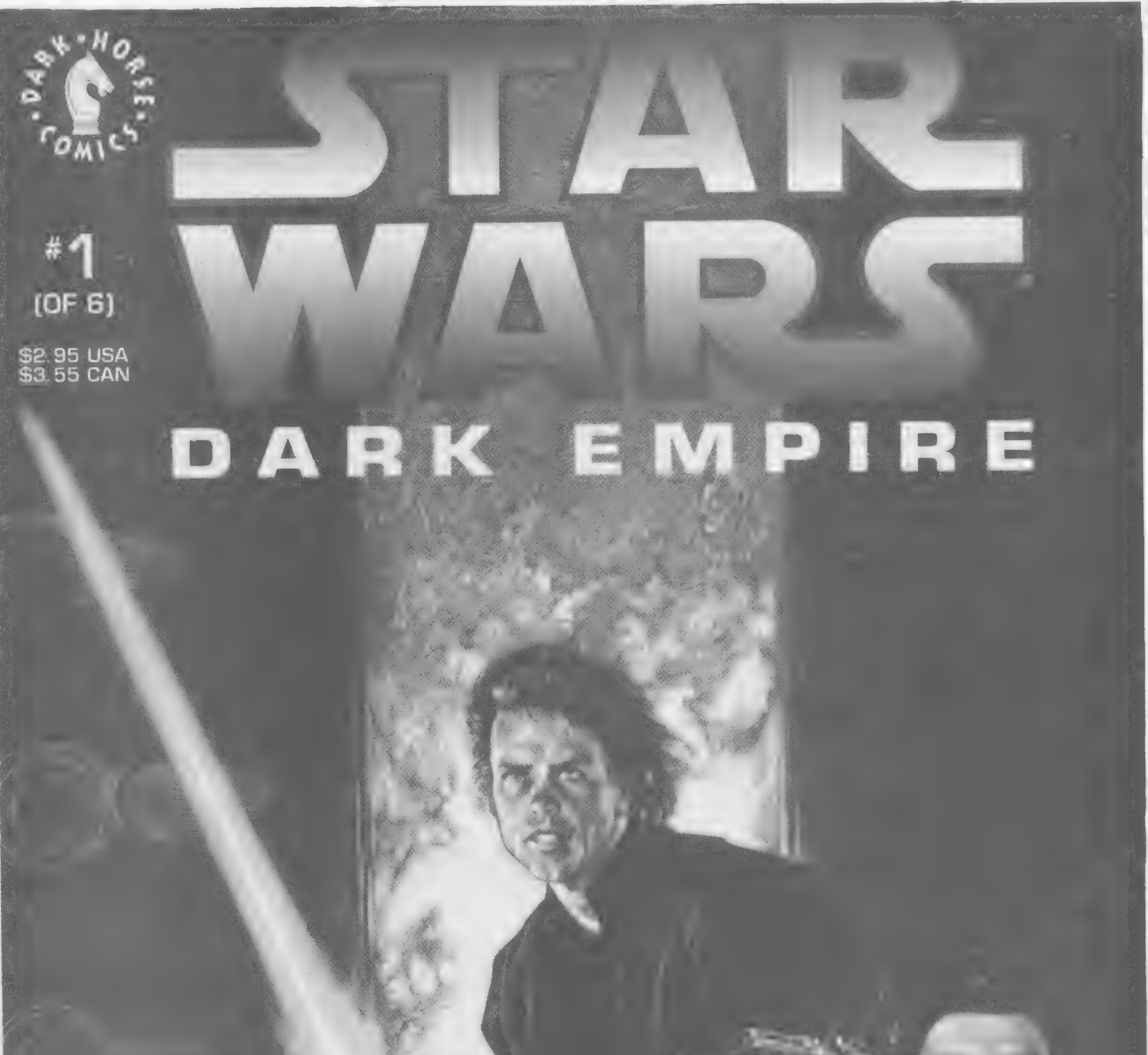
TOM VEITCH

STAR WARS: DARK EMPIRE I & II writer Tom Veitch has a deep fascination for the characters he writes about and the worlds they inhabit. A careful eye for detail and a consuming passion for continuity helps him hold together collaborations with many other STAR WARS writers. Sandra Dincher had an opportunity to discuss with him some of the many aspects of the progeny of George Lucas' vision of another reality . . .

SANDRA DINCHER: *I would like to know, how did you get involved in writing for STAR WARS?*

TOM VEITCH: Where it begins is **Cam Kennedy** and I collaborated on a creator-owned comic-book series called THE LIGHT AND DARKNESS WAR, for Epic Comics, which is part of Marvel Comics. And as we were doing it, we kept thinking — well, we were definitely influenced by STAR WARS to begin with, and so we were doing a very special-effects comic book, with all kinds of strange, alien landscapes and machines and stuff. So we got inspired to send it to LucasFilm, with the idea either, **George Lucas** will make this comic into a movie, or he'll ask us to do a STAR WARS comic. And the latter thing is exactly what happened. They called us and said they were very interested in doing a STAR WARS comic along the same lines.

SANDRA: *So, George Lucas himself read your comic book? Or someone else*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DARK EMPIRE
By Tom Veitch and Cam Kennedy

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THE LIGHT & DARKNESS WAR: "We were

"Either George Lucas will make this a movie or ask us to do a STAR WARS comic."

on his staff?

TOM: I don't know for a fact. I don't know who read it. But we sent it to him and then somebody called us. I don't know if he read it or not.

SANDRA: *Wouldn't it be great if George Lucas just sits in his off hours and reads comic books?*

TOM: He *does* read a lot of comic books. He read DARK EMPIRE, and actually told me that he liked it a lot. So he does read comic books. In fact, I met somebody who went to high school with him, and said that he used to carry a pile of comic books around with him all the time in high school.

SANDRA: *Comic books are a fine educational tool. I encourage them in my own children and for other children.*

TOM: **Archie Goodwin** was our editor at Epic. And as everybody knows, he's Mister STAR WARS. He did the STAR WARS daily newspaper strip. He wrote the movie adaptations for Marvel, and he wrote many of the comics in the Marvel series. He worked with **Al Williamson,** who is one of *the* greatest STAR WARS artists of all time.

SANDRA: *He is well known for his detail work and his backgrounds.*

TOM: Right, absolutely. And his realism, and his faithfulness to the technology in the films and so forth. Anyway, Archie was our editor, so we went and took the project to him. And he said yeah, he'd like to do it. Marvel had dropped the license at that point, but they reactivated it and we started the project at Marvel. We actually had done two issues when Archie left the company. And at that point the project went into hiatus for about a year. And eventually it ended up at Dark Horse. And everything went from there.

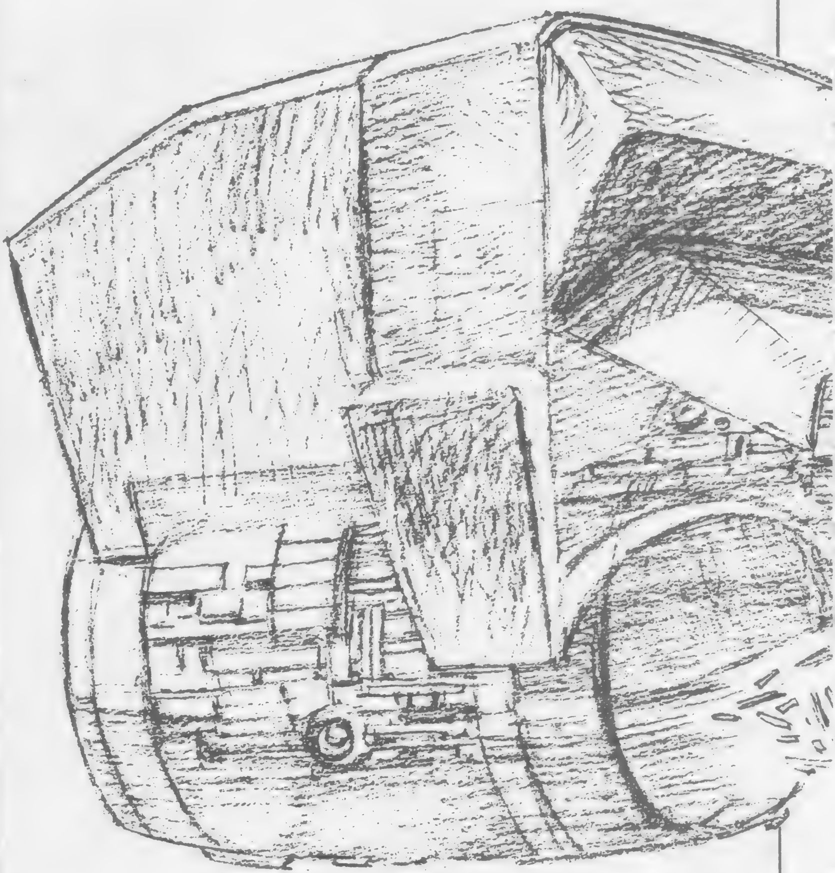
SANDRA: *So, you started out from Marvel with a creator-owned piece, and made the jump to light speed?*

TOM: Yeah, I guess so.

SANDRA: *That's great! Tell me about continuity. When you have such a spreading epic — and there are many novels, many of them extremely good, you wind up with this chronology that must become complicated. How do you interact with other authors within the STAR WARS family to keep your continuity running smoothly?*

TOM: The continuity, first of all, in the STAR WARS timeline — which is basically everything after RETURN OF THE JEDI — is very loose. It's *not* tightly woven. And many of the novelists are working completely oblivious to everything else. And then after the fact, there are changes. They have to make various changes to bring it in line with the other things that have been created. However, in our case DARK EMPIRE I was written before any of the novels were written, so the continuity connections there were virtually nonexistent to begin with — although since then, we've worked out some details on how **Timothy Zahn's** books, which take place in year five after RETURN OF THE JEDI, lead into

"We started the STAR WARS project at Marvel. Eventually it ended up at Dark Horse."



definitely influenced by STAR WARS to begin."

DARK EMPIRE, which takes place in year six. And those details can be found in the West End Games roleplaying book of DARK EMPIRE. And since then, I've worked fairly closely with **Kevin Anderson**, whose three Jedi Academy novels take place in year seven, to have cross-continuity between our two series. Does that answer your question?

SANDRA: *Yes, it does. It's interesting — many sort of "alternate realities" that have a lot of different people involved, such as STAR TREK, have gotten to the point where they publish entire* books *dedicated to the chronology, and keeping track of how things fit together, because it makes a difference how many children someone has or who knew whom at what point. And I find it very fascinating.*

TOM: STAR WARS has a GUIDE TO THE STAR WARS UNIVERSE, which has been updated recently, and I think they're going to continually update it. And that will be sort of the "bible" for all of the different writers.

"Lucas read DARK EMPIRE and told me that he liked it a lot. He does read comics."

SANDRA: *So, is that something that is commercially available?*

TOM: Yes, it's a book. It's from Berkeley Books. **Bill Slaviscek** is the author. It's a fairly thick paperback. And it's an update of an earlier guide to the STAR WARS galaxy, that came out in 1984, I think.

SANDRA: *Now, does that include technical details, like which planet has what kind of creatures?*

TOM: Yeah, it includes a *lot* of information. It includes **Zahn's** books, and DARK EMPIRE, and a lot of the West End Games, and stuff.

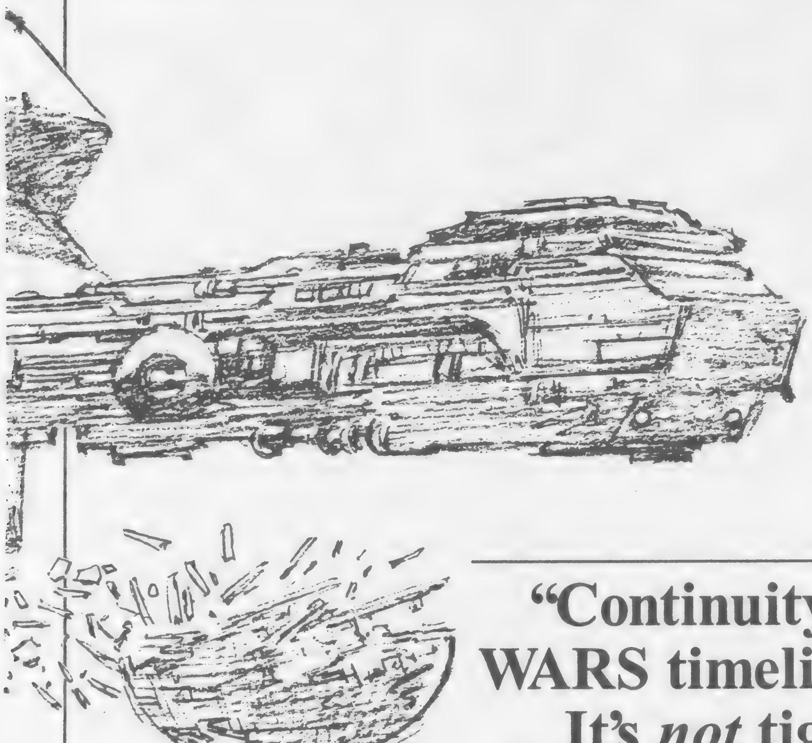
SANDRA: *So, it would be a good resource for a person who wanted to get a quick update on what's going on — well, not so quick, but an update on all of the different STAR WARS, uh, universes?*

TOM: It would be, except it doesn't yet cover the novels that have come out in the last two years. Up to about two years ago, I think.

SANDRA: *That's interesting. Tell me about the involvement — you mentioned earlier that George Lucas had read the DARK EMPIRE series. What is his specific involvement in the comics?*

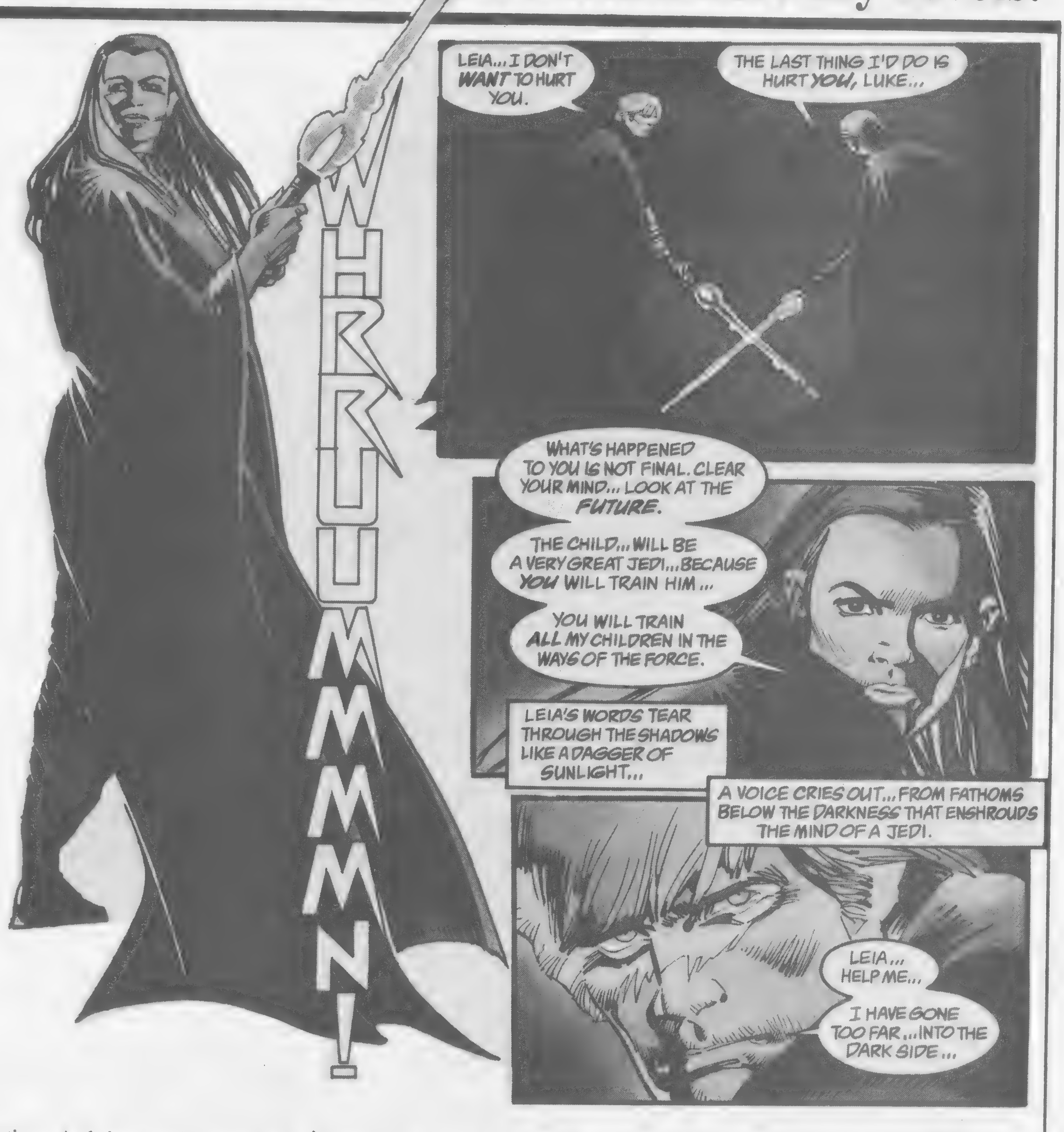
TOM: His specific involvement in *everything* is, near as I can tell, he wants control of all major continuity. He doesn't want big things to happen or big ideas to be used that he would essentially disapprove of, that wouldn't be "good STAR WARS," to use my words. So when we propose a plot, for instance when we were proposing DARK EMPIRE II, and proposing TALES OF THE JEDI — which is another series we did for Dark Horse — and also DARK LORDS OF THE SITH, which is just about to come out now, in October, he requested to see very detailed questionnaires about all major plot points. And we had to set them up in such a way so that he could read it quickly and say yes or no to each point that we wanted to do. So we had to phrase it in a certain way. And some of them were quite long, like six or eight pages long of these

"He used to carry comics around in high school."



"Continuity in the STAR WARS timeline is very loose. It's *not* tightly woven."

“DARK EMPIRE I was written before any novels.”


LEIA... I DON'T *WANT* TO HURT YOU.
THE LAST THING I'D DO IS HURT *YOU*, LUKE...
WHRRUMMMMMN!
WHAT'S HAPPENED TO YOU IS NOT FINAL. CLEAR YOUR MIND... LOOK AT THE *FUTURE*.
THE CHILD... WILL BE A VERY GREAT JEDI... BECAUSE *YOU* WILL TRAIN HIM...
YOU WILL TRAIN *ALL* MY CHILDREN IN THE WAYS OF THE FORCE.
LEIA'S WORDS TEAR THROUGH THE SHADOWS LIKE A DAGGER OF SUNLIGHT...
A VOICE CRIES OUT... FROM FATHOMS BELOW THE DARKNESS THAT ENSHROUDS THE MIND OF A JEDI.
LEIA... HELP ME...
I HAVE GONE TOO FAR... INTO THE DARK SIDE...

questions. And they would come back, and he would check off what he liked, and sometimes he would write a little comment in the margins. And we found that most of the stuff, he liked; most of it he approved of. He had a few problems with some of the things we wanted the ancient Jedi to do, with the powers and stuff, but he was very helpful. We got a real sense of what's going on in his mind — which is essentially what we're trying to do when we write these things, is — what would George like? If George were writing these things, what would he do? *(Laughter.)* So that kind of helps.

SANDRA: *What would you consider bad STAR WARS? I can think of what would be bad in other genres, but what would be bad STAR WARS? John Byrne blowing up a whole planet? You guys do that all the time!*

TOM: Bad STAR WARS? First, I would say, what is *good* STAR WARS? Good STAR WARS is constant refreshing of the imaginative aspect. If you look at the STAR WARS films, you're constantly surprised by the imaginative things that come at you. Your ears are literally pinned back by the unexpected. That's good STAR WARS. If something unex-

“Timothy Zahn's books lead into DARK EMPIRE. Details in the roleplaying book.”

“Lucas wants control of all major continuity.”

pected is constantly coming at you and surprising you, if you can feel fresh loads of imagination coming at you, then it's good. So bad STAR WARS would be the opposite of that — stale ideas, science-fiction clichés, things you've seen elsewhere that are obviously ripped off from other sources, that kind of thing.

SANDRA: *And boring.*

TOM: And boring! Bad character, no humor, that kind of thing.

SANDRA: *Even Jabba the Hut has character.*

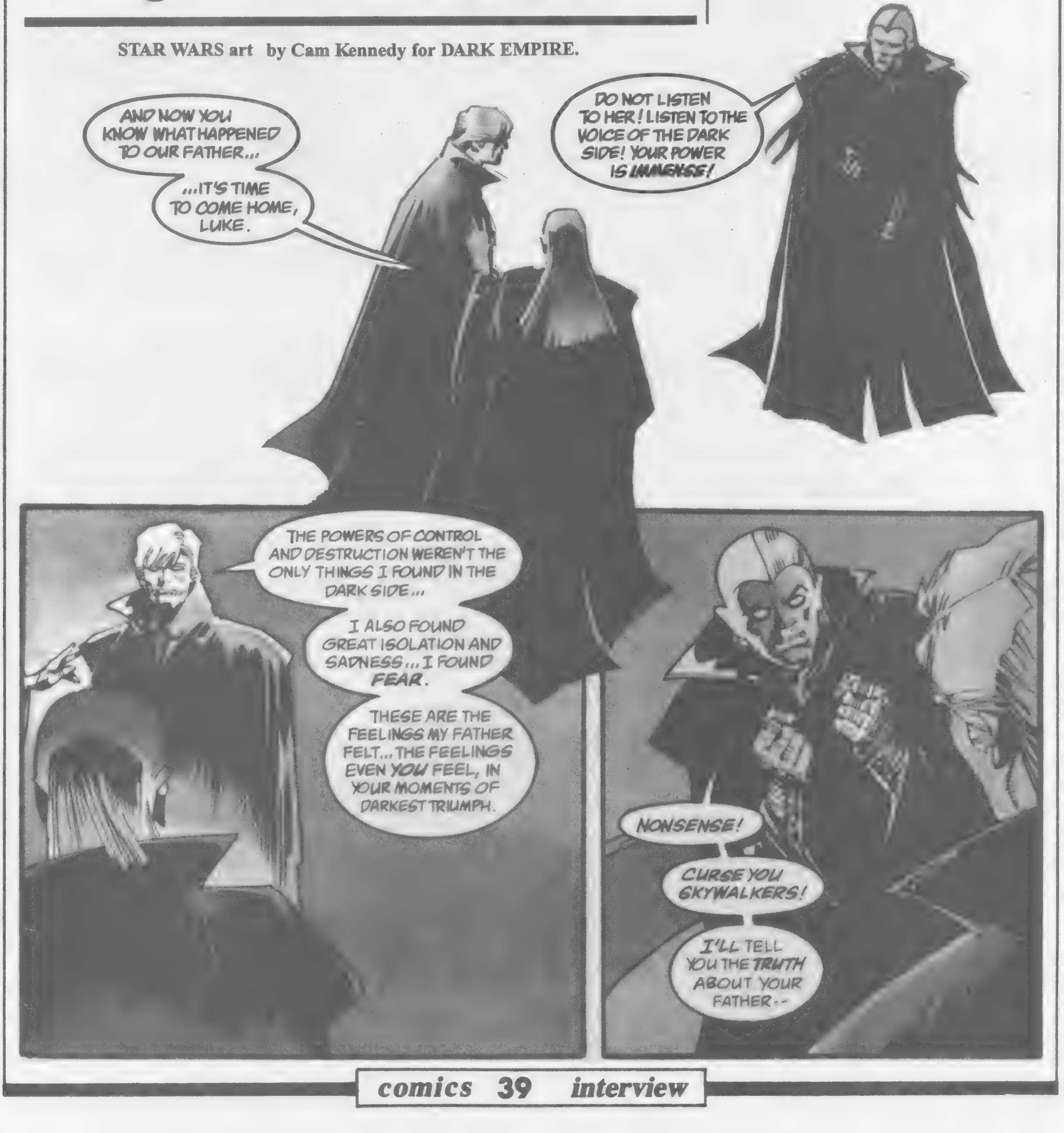
TOM: Oh, he has a *lot* of character! **Lucas** used sources. He freely used a lot of sources. But if you'll notice, he gave everything his own spin, and he took it into his own universe. He didn't just copy.

SANDRA: *I think that's a real good assessment. I was very curious about that. Tell me a little bit about what happens between DARK EMPIRE I and DARK EMPIRE II. I've heard that there is going to be something called LIGHTSIDER.*

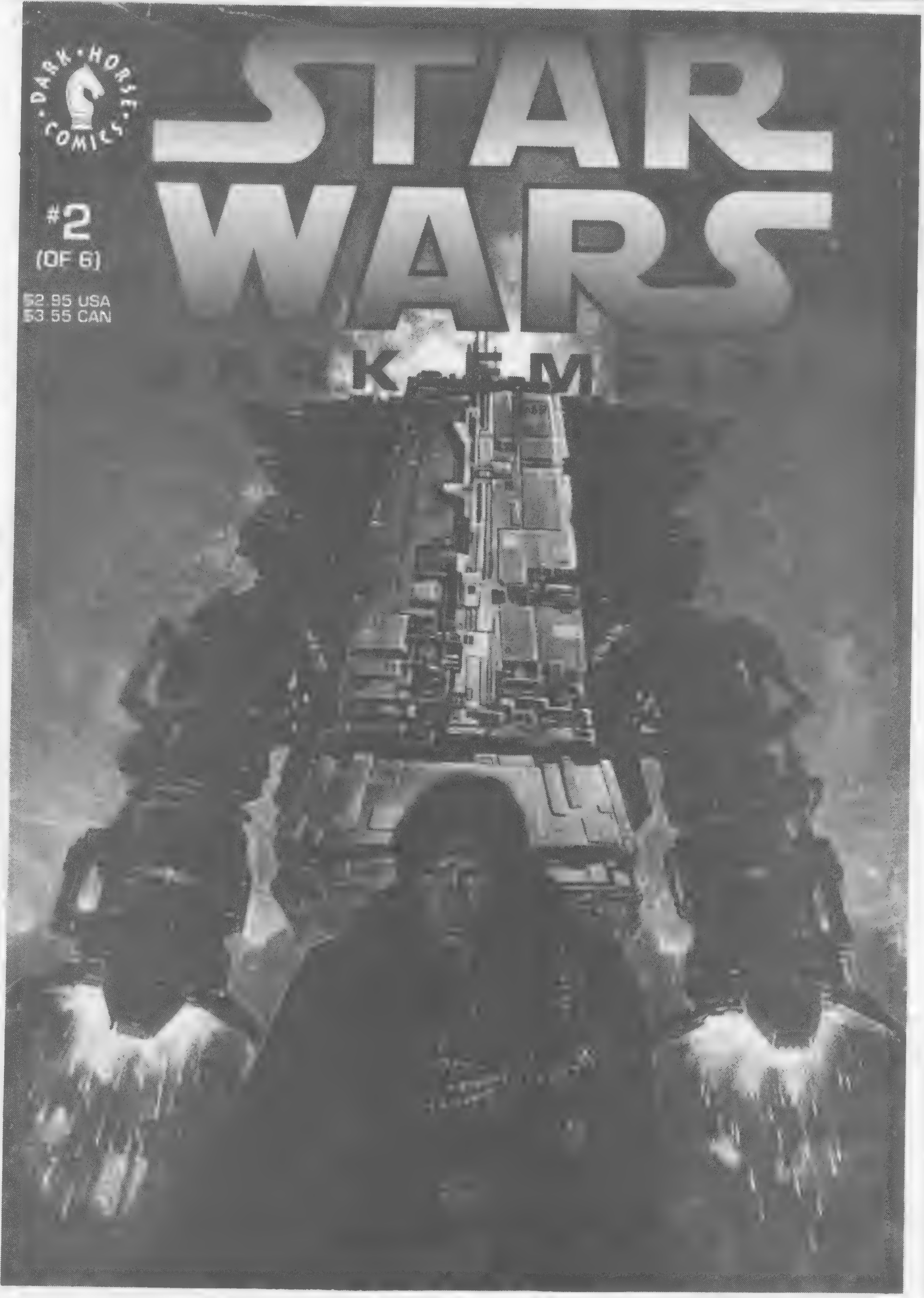
TOM: Right. It's already written. It's a short novel, and **Dave Dorman** is supposed to illustrate it with 25 full-page paintings. It was scheduled to come out this summer, but it's now been delayed. Essentially, it covers a period of time, I would say about six months, between DARK EMPIRE I and DARK EMPIRE

“What would George Like? If George were writing these things, what would he do?”

STAR WARS art by Cam Kennedy for DARK EMPIRE.


AND NOW YOU KNOW WHAT HAPPENED TO OUR FATHER...
...IT'S TIME TO COME HOME, LUKE.
DO NOT LISTEN TO HER! LISTEN TO THE VOICE OF THE DARK SIDE! YOUR POWER IS IMMENSE!
THE POWERS OF CONTROL AND DESTRUCTION WEREN'T THE ONLY THINGS I FOUND IN THE DARK SIDE...
I ALSO FOUND GREAT ISOLATION AND SADNESS... I FOUND FEAR.
THESE ARE THE FEELINGS MY FATHER FELT... THE FEELINGS EVEN YOU FEEL, IN YOUR MOMENTS OF DARKEST TRIUMPH.
NONSENSE!
CURSE YOU SKYWALKERS!
I'LL TELL YOU THE TRUTH ABOUT YOUR FATHER--

"LIGHTSIDER's a short novel, illustrated by Dave



II, in which Luke Skywalker goes on a search for lost Jedi, and in which a group of Dark Side warriors, who were empowered by the Emperor before he died, come to the fore and start carrying on what the Emperor's plans were for subduing the galaxy.

SANDRA: *So it's illustrated by Dave Dorman, but who is it written by?*

TOM: Me.

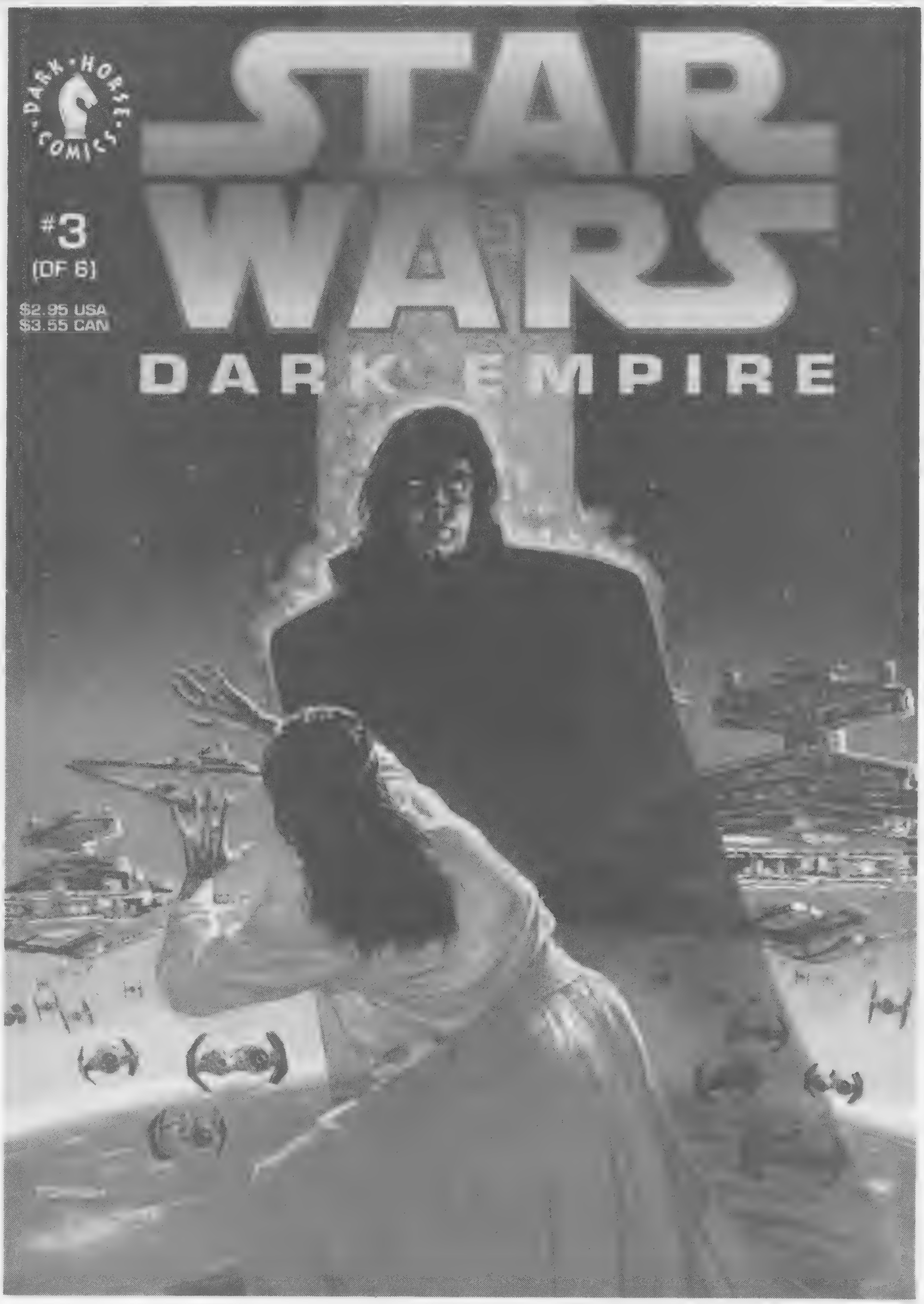
SANDRA: *Oh, it's written by you! All the more reason to look for this! Is it also from Dark Horse?*

TOM: Hopefully, yes. It's supposed to be from Dark Horse.

SANDRA: *Just making sure credit goes where it belongs. So, in LIGHTSIDER — I want to make sure I've got this right —*

"Lucas gave everything his own spin, and he took it into his own universe."

Dorman, between DARK EMPIRE I and II.”



Luke is looking for the lost Jedi?

TOM: The Jedi Holochron has led him on a search. He goes to different parts of the galaxy seeking possible Jedi who are either hiding or have, for whatever reason, just dropped out of the picture. Now, we know — **Lucas** himself said that there probably were such Jedi. Even back in 1977, he said that in an interview. Darth Vader didn't get them all. There's probably quite a few of them around, hiding in different places. Vader didn't find them. So, we explored that initially with the old woman Jedi, Vima.

SANDRA: *Now, is Vima — I hate to interrupt you — but is Vima the same little child from TALES OF THE JEDI?*

TOM: No.

“Luke Skywalker searches for lost Jedi, and Dark Side warriors come to the fore.”

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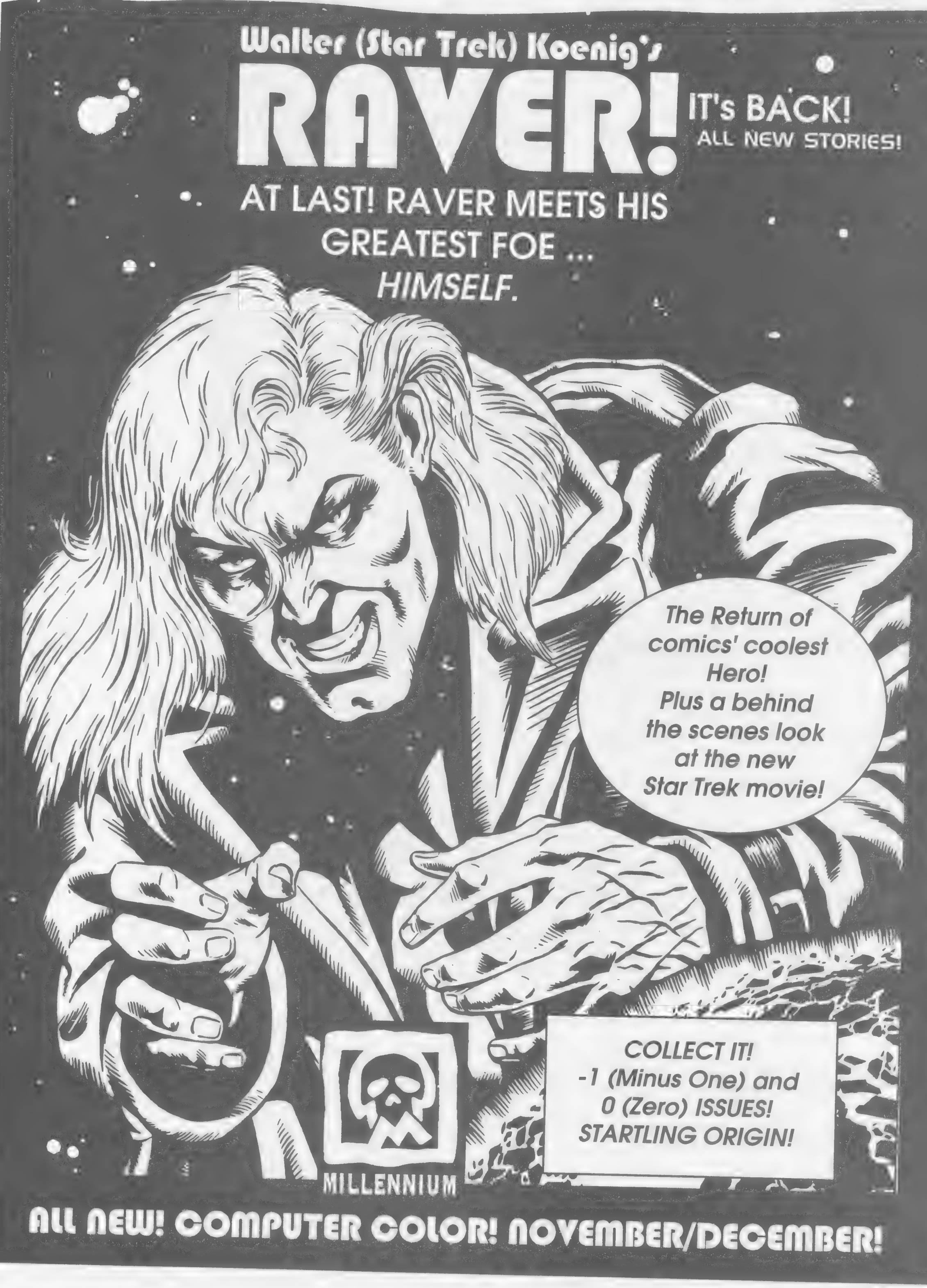

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"They play this ancient Jedi game called Lightsider."

SANDRA: *Okay.*

TOM: The child — see, that's 4,000 years earlier.

SANDRA: *That's what I was wondering!* (Laughter.)

TOM: Vima in TALES OF THE JEDI is Vima from DARK EMPIRE's great, great, great, great, great, great, great, great, great, great, great grandmother. *(Laughter.)* Okay?

SANDRA: *Okay. Because Vima, from TALES OF THE JEDI, was proclaimed by the Jedi Master Thon to have a great future ahead of her.*

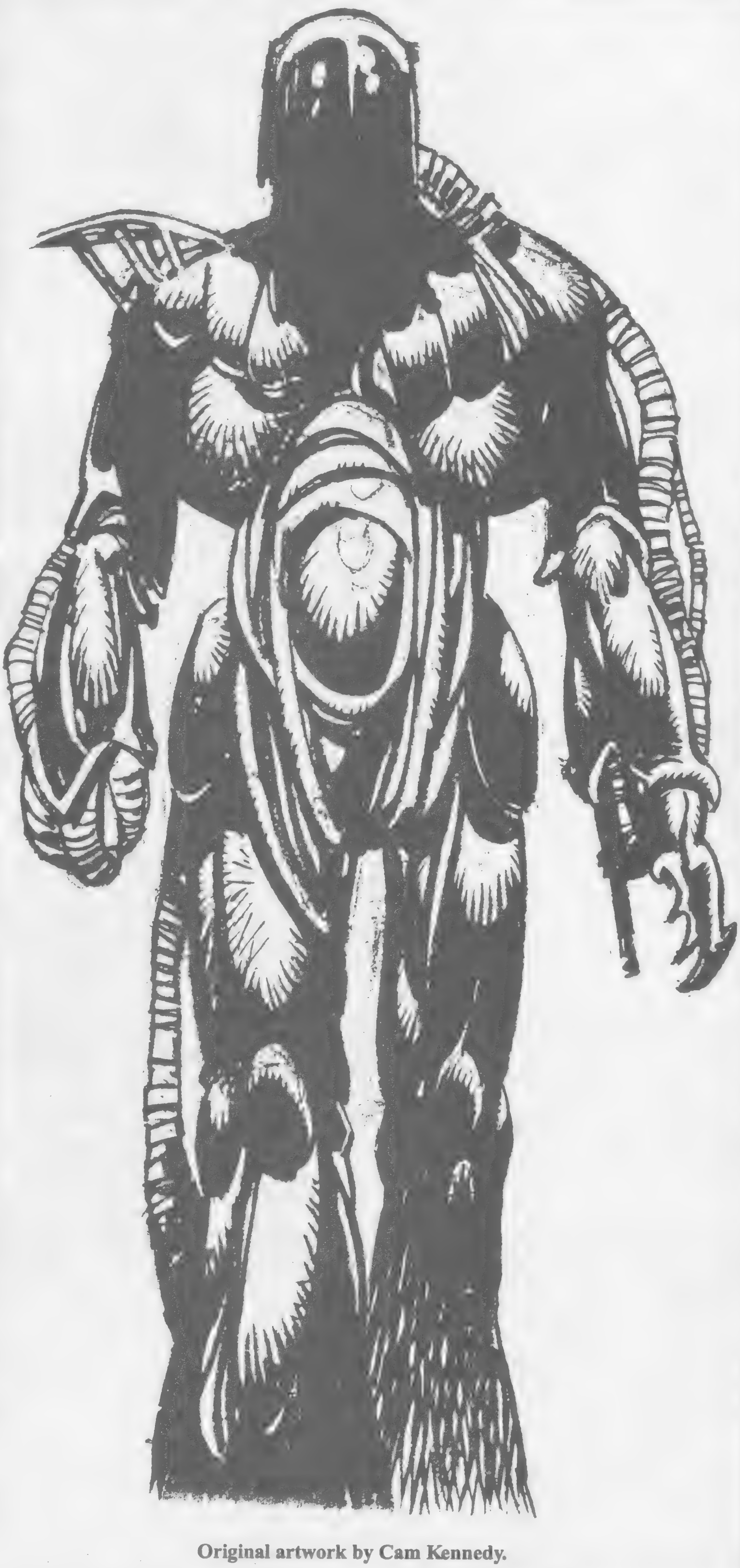
TOM: Yeah, yeah. She'll be a great Jedi. A lot of stories that could be told . . . And so sometimes we just hint at things, talking about a character, we just drop a little hint — I may never get around to writing it, *nobody* may write about it, but you have to give the impression of ongoing time and great things are going to happen.

SANDRA: *So Luke is out searching for the missing Jedi. Is he successful?*

TOM: Yeah! He finds this Jedi, Kam Solusar, who also has some involvement with these Dark Side warriors, or as the Emperor calls them, "My Dark Jedi." There's a lot of involvement in fighting with them, and a lot of the Rebels are involved and so forth. So at the beginning of DARK EMPIRE II, he comes back to Pinnacle Base with this character, Kam Solusar, in tow, and the readers won't know where he came from. So as I understand it now, we're going to have text pages, to explain to the reader where he came from, in the back of the first issue. We'll have to explain where some of these Dark Side guys come from, too, because they show up right away, too.

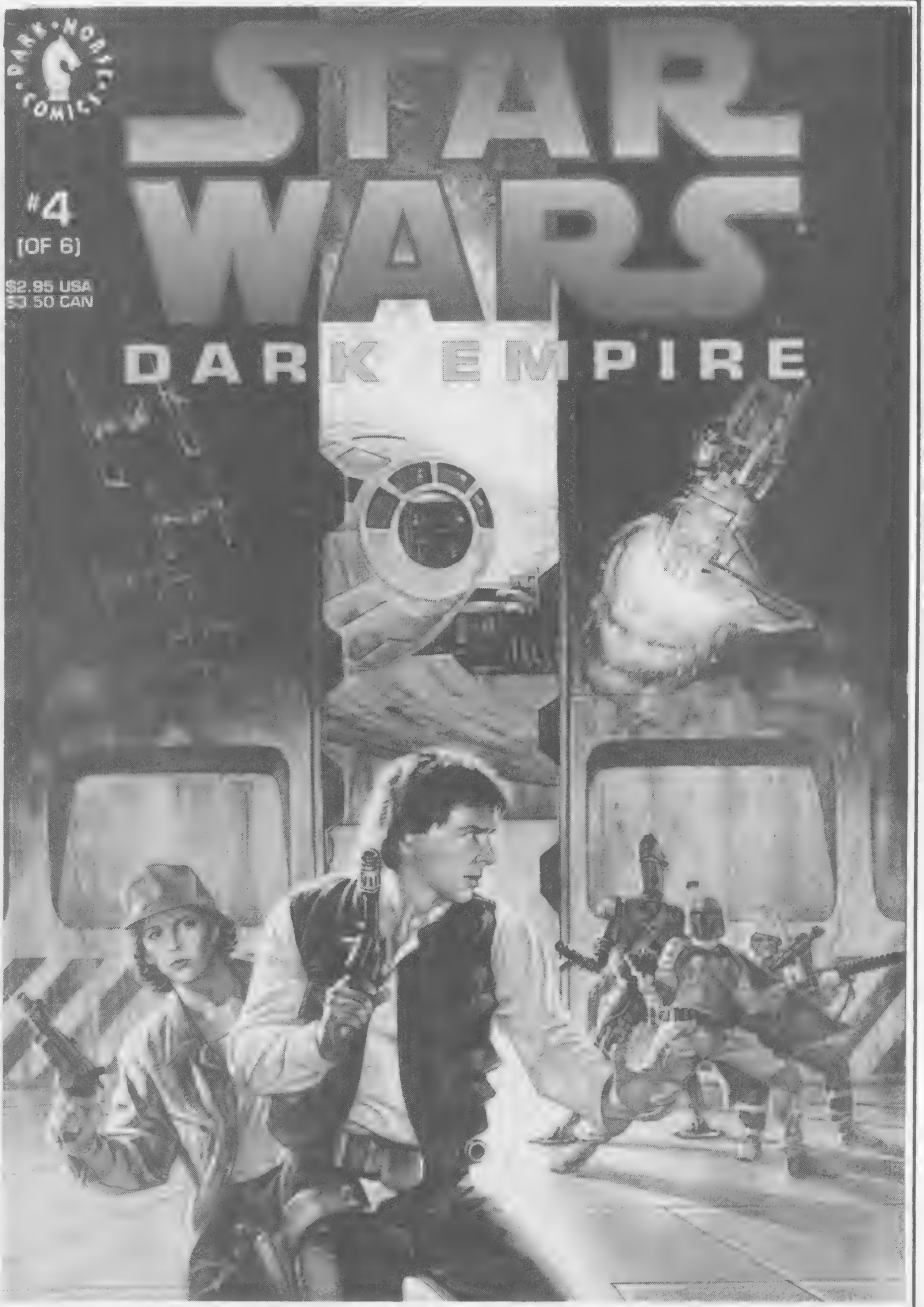
SANDRA: *Now, we've seen Luke slide over to the Dark Side before, and come back. Is there any chance we can bring some of the Dark Jedi into the light?*

TOM: That's a good thought. For these guys, I'd say no. Luke does it with Kam Solusar in LIGHTSIDER, as part of the deal. The Dark Jedi have gotten hold of Kam, and put the zap on him. Kam's father was murdered in front of him by Darth Vader, and he harbored a great anger toward Vader. So the Dark Jedi were able to feed on the anger and bring it forth in him. And then essentially get him to turn to the Dark Side in his anger, in LIGHTSIDER, but Luke brings him back. They play this ancient Jedi game called Lightsider. It's a very interesting



Original artwork by Cam Kennedy.

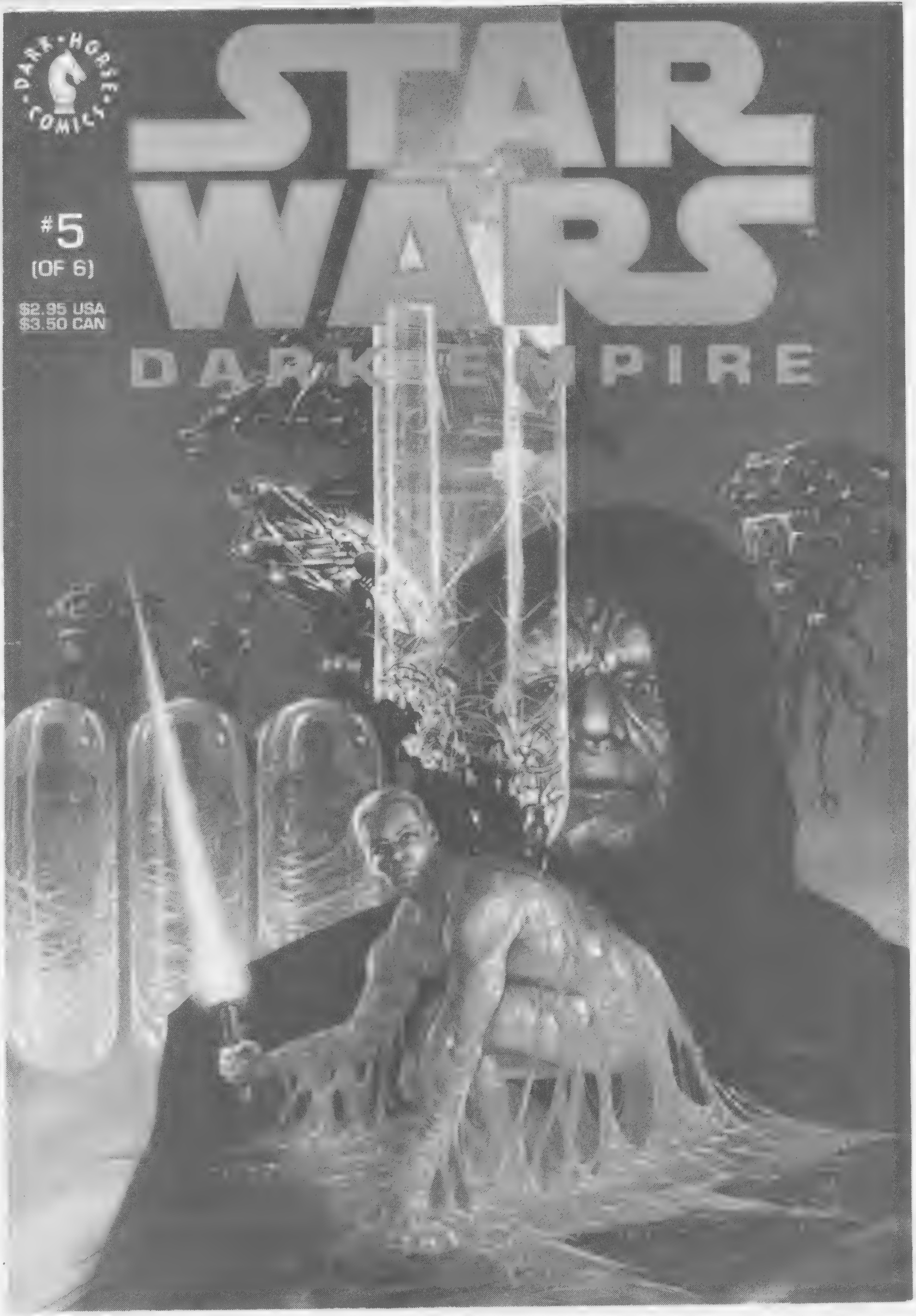
“It’s played in The Force. About half the



game. It’s actually played in The Force. This game is played in The Force —
SANDRA: *Sort of like the training, with the little satellite-looking things, and light sabres?*
TOM: Well, it uses a board and pieces, and about half the game takes place in the mental plane. Anyway, Luke brings him back to the Light. But these other guys, these essentially soulless warriors who have been empowered by the Emperor, they’re actually essentially extensions of the Emperor’s will, and I think it very unlikely that any of them will be brought to the Light, because they never belonged to the Light to begin with.
SANDRA: *Hmm. That’s very interesting to me. Is there the potential that there are possibly even neutral Jedi? You know, people who have the potential, the ability to tap The Force but are not either light or dark? Sort of gray Jedi?*

“Gray Jedi! That’s a good idea! *(Laughter.)*”

game takes place in the mental plane.”



TOM: Gray Jedi! That's a good idea! *(Laughter.)*

SANDRA: *Gray Jedi! And then you could have some sort of battle over who will get them, and that would be interesting.*

TOM: That has possibilities.

SANDRA: *Yeah, who knows? There you go. I give it to you free. Take it and do with it as you will.*

TOM: Oh, thanks!

SANDRA: *Any time! So tell me — I am a mom, and I've got to know. How can Leia run all over the galaxy and leave her kids somewhere else?*

TOM: I can't figure that out. I never would if I was her, but I guess part of it is that she's very dedicated to the Rebellion, to the Alliance, and it's more important to her than motherhood. In fact, we have her say that, to justify all this. We actually have her say something like that. *(Laughter.)*

SANDRA: *Yes, but she still busy getting pregnant.*

TOM: Yeah, well . . .

SANDRA: *I mean, does she think that she has to rebuild the entire Light Side Jedi Dynasty on her own?*

TOM: In fact, in DARK EMPIRE II, she goes into seclusion to finish her pregnancy and to be with her children and to have her baby. So for about half the series, she's just on this wonderful, peaceful planet with her kids.

SANDRA: *Is she on New Alderaan?*

"Princess Leia's a Jedi Knight. Once she's a

TOM: Yeah, it's code-named New Alderaan. Yep, yep. And Han is with her, and Chewy, and so forth. But on the way there, they have some adventures. Like, leaving Pinnacle Base, to head there, naturally they had to have a few adventures. *(Laughter.)*

SANDRA: *Oh, of course! And it's good to do that when you're nine months pregnant!*

TOM: Yeah, definitely!

SANDRA: *It's real good — as anyone who has careened down a highway in the middle of the night, in labor, will tell you,* you should *run into Tie Fighters on the way.*

TOM: Or be in labor at light speed.

SANDRA: *Yeah, well, you count your seconds between contractions, and you can really get some distance.*

So, how many children does she have by the end of DARK EMPIRE?

TOM: Three.

SANDRA: *She has three? Now, we know the one she was carrying at the end of DARK EMPIRE I was a boy.*

TOM: Yeah, that's the one that gets born in DARK EMPIRE II.

SANDRA: *Okay. What are the other two?*

TOM: The other two are fathered by **Timothy Zahn.**

SANDRA: *Oh, now, that's an interesting new slash! Han doesn't know this?*

TOM: And they're twins. Our kid is going to be named Anakin, after his grandfather.

SANDRA: *Okay — but not Darth Vader.*

TOM: No, but the fact that he carries that name creates certain story possibilities right away.

SANDRA: *So we're now one and two, female versus male offspring. And, are they also potential Jedi, or only the youngest?*

TOM: No. In fact, LucasFilm is doing stuff with them already. **Kevin Anderson** — a very busy guy, just writes, writes, writes — he's writing some so-called "young adult" books —

SANDRA: *They're very popular.*

TOM: Yeah, but they're for kids. They call them "young adult" but they're for 11-year-olds.

SANDRA: *Peter David writes some beautiful ones of those, in the STAR TREK Universe. They're good. So, what's he going to do with them?*

TOM: Leia's children are going to be teenagers in these books, all three of them. And they're going to be undergoing Jedi training and doing whatever they do, you know. Kicking Dark Side butt, as it were.

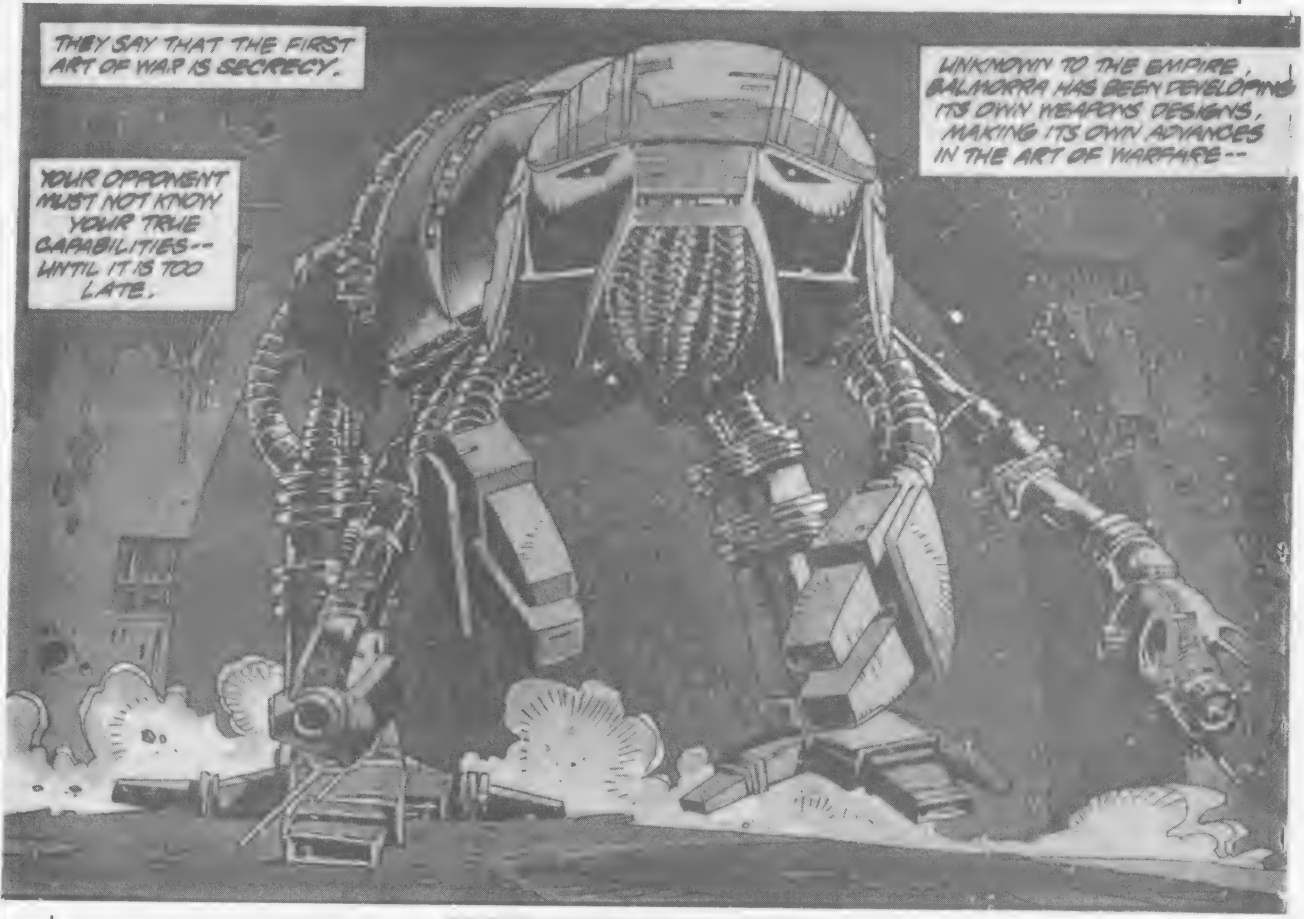
SANDRA: *So they don't morph into Power Rangers or anything?*

TOM: I hope not. *(Laughter.)*

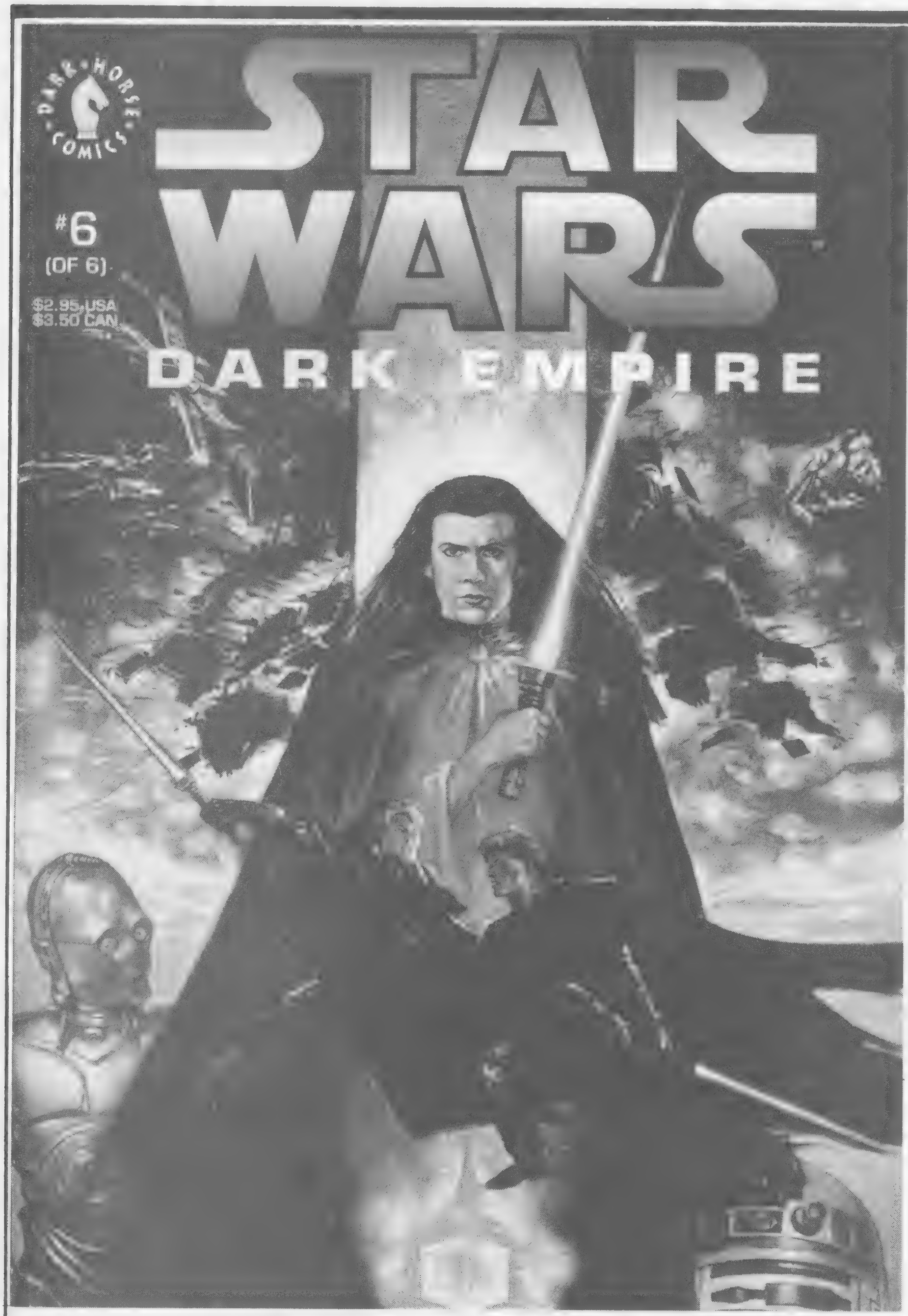
SANDRA: *Now, that's a cross-over I* don't *want to see!* (Laughter.) *I guess he needs to be careful in those books, because at the rate Han and Leia are going, there might be little siblings hiding somewhere in the wings by that point.*

TOM: I think this is going to be it, because in some book that's coming out — it's either one of Kevin's or — I don't know — Leia takes over as head of the Alliance, and at that point she essentially — I don't know what happens to the kids at that point. They're just gone. They go off —

SANDRA: *They get an intergalactic nanny. Well, I guess you can't be in*


THEY SAY THAT THE FIRST ART OF WAR IS SECRECY.
YOUR OPPONENT MUST NOT KNOW YOUR TRUE CAPABILITIES-- UNTIL IT IS TOO LATE.
UNKNOWN TO THE EMPIRE, BALMORRA HAS BEEN DEVELOPING ITS OWN WEAPONS DESIGNS, MAKING ITS OWN ADVANCES IN THE ART OF WARFARE--

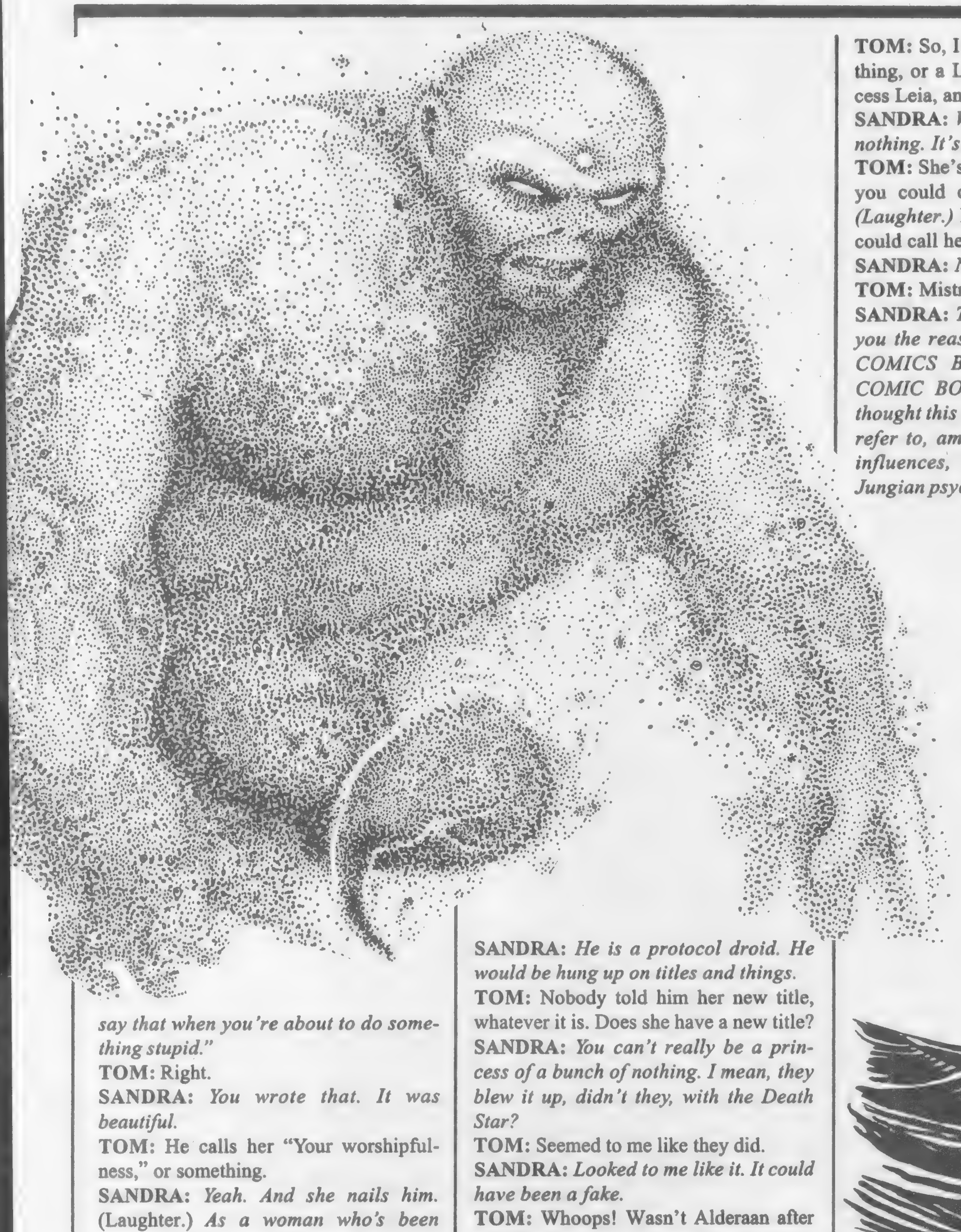
Master, we could call her. . . Mistress Leia."



charge of everything and have kids. Boy, I guess us working moms of today could learn something from her. So, why is she still just a princess? I mean, can't she be a queen by now or something?
TOM: Is she? Do they *call* her Princess?
SANDRA: *Yeah. Several times.*
TOM: Han calls her that, as kind of —
SANDRA: *No, he gives her a hard time. At one point, as he's risking her life he calls her "Your honored highness" or something. And she says, "You always*

"In DARK EMPIRE II Leia goes into seclusion on New Alderaan with Han and Chewy."

"My brother, Rick Veitch, is also a comics



say that when you're about to do something stupid."

TOM: Right.

SANDRA: *You wrote that. It was beautiful.*

TOM: He calls her "Your worshipfulness," or something.

SANDRA: *Yeah. And she nails him.* (Laughter.) *As a woman who's been married a long time, I know what it's like. It's like, butter me up before you want to go fishing for three weeks. It's one of those.*

TOM: The "Princess" thing — I don't know; I try not to refer to it too much. But I know 3PO has a habit of saying it, because that's just his way, you know?

SANDRA: *He is a protocol droid. He would be hung up on titles and things.*

TOM: Nobody told him her new title, whatever it is. Does she have a new title?

SANDRA: *You can't really be a princess of a bunch of nothing. I mean, they blew it up, didn't they, with the Death Star?*

TOM: Seemed to me like they did.

SANDRA: *Looked to me like it. It could have been a fake.*

TOM: Whoops! Wasn't Alderaan after all! Hit the wrong planet! And all this time, she thought her folks were dead. In fact, they were all still alive.

SANDRA: *I think they did that over in the Superman comic books, didn't they?*

TOM: Krypton? *(Laughter.)*

SANDRA: *We'll have to call Mike Carlin and check.*

TOM: So, I think it's again a continuity thing, or a LucasFilm thing. She's Princess Leia, and that's kind of stuck.

SANDRA: *Well, Princess is better than nothing. It's just every time I see it, I —*

TOM: She's a Jedi Knight. So I suppose you could call her Jedi Knight Leia. *(Laughter.)* But once she's a Master, we could call her Master Leia.

SANDRA: *No, she'd be a mistress.*

TOM: Mistress Leia!

SANDRA: *Tell me about — let me give you the reason I'm asking — from the COMICS BUYER'S GUIDE's book, COMIC BOOK SUPERSTARS — you thought this would never come up — you refer to, among your greatest creative influences, Carl Jung. Now, is this Jungian psychology?*

Some of
Greg Irons'
illustrative art

"Carl Jung swiped some of my best ideas!"

artist/writer. We did little comics as kids."

TOM: Yeah, yeah! That's the guy!

SANDRA: *Okay, why is he an influence?*

TOM: You see, I'm not an ignorant dunce. I went to college and everything. I'm a very intelligent man!

SANDRA: *Well, I'm very pleased!* (Laughter.) *I've read Freud, but it would never have occurred to me to list him on mine.*

TOM: I've read the COMPLETE COLLECTED WORKS OF JUNG, the entire 32 volumes, from cover to cover. And he swiped some of my best ideas! *(Laughter.)*

No, he taught me about imagination and the unconscious, and how the unconscious, like dreams and so forth — what he calls "active imagination," as a form of writing — how this is a great untapped reservoir of wonderful things. I learned that all from him. That's why I list him as an influence.

SANDRA: *So, were you a psych major in college?*

TOM: No, no, no, just a literature major.

SANDRA: *Oh, with a bent towards that. So, let's divert ourselves a bit into how to get into writing. For the people who admire your work, and I'm one of them, who want to learn more about how you started, what were the beginnings for Tom Veitch?*

TOM: The beginnings in general would be just a personal obsession or need to write. So, one writes poems and novels and whatnot.

SANDRA: *And what age did this begin to manifest?*

TOM: Seven, something like that. Definitely, very early. But different people start differently, I'm sure. With comics, for me, I started, again, with doing little comic books with my brother. That's right, my brother, **Rick Veitch,** who's also a comic-book artist/writer —

SANDRA: *An outstanding artist-writer!*

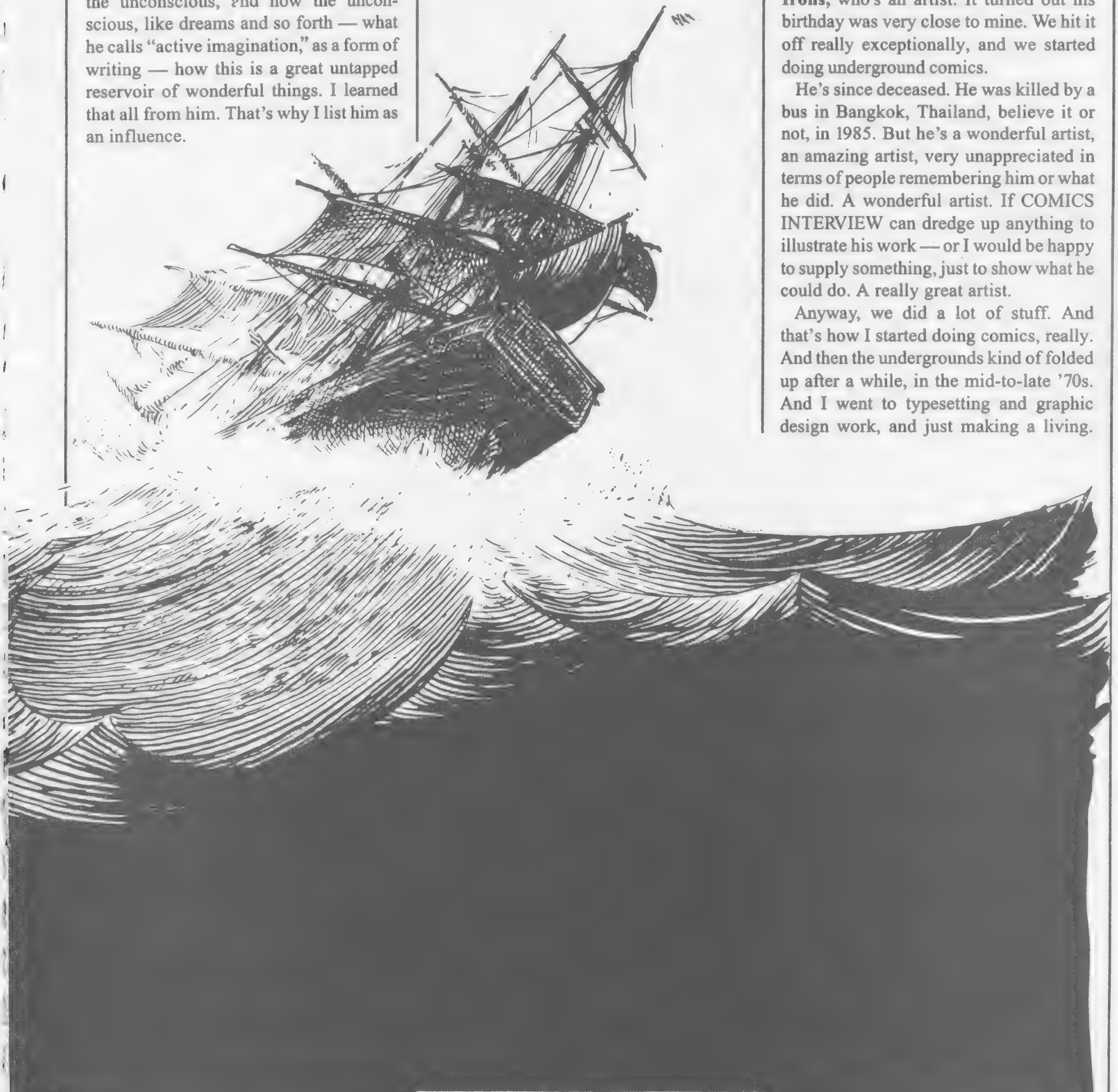
TOM: You know his stuff.?

SANDRA: *Oh, yes. A little weird sometimes, but outstanding.*

TOM: We used to do little comic books together, when we were kids. And then in the early '70s, the underground comics were coming out. I was living in San Francisco, and I met this guy, **Greg Irons,** who's an artist. It turned out his birthday was very close to mine. We hit it off really exceptionally, and we started doing underground comics.

He's since deceased. He was killed by a bus in Bangkok, Thailand, believe it or not, in 1985. But he's a wonderful artist, an amazing artist, very unappreciated in terms of people remembering him or what he did. A wonderful artist. If COMICS INTERVIEW can dredge up anything to illustrate his work — or I would be happy to supply something, just to show what he could do. A really great artist.

Anyway, we did a lot of stuff. And that's how I started doing comics, really. And then the undergrounds kind of folded up after a while, in the mid-to-late '70s. And I went to typesetting and graphic design work, and just making a living.



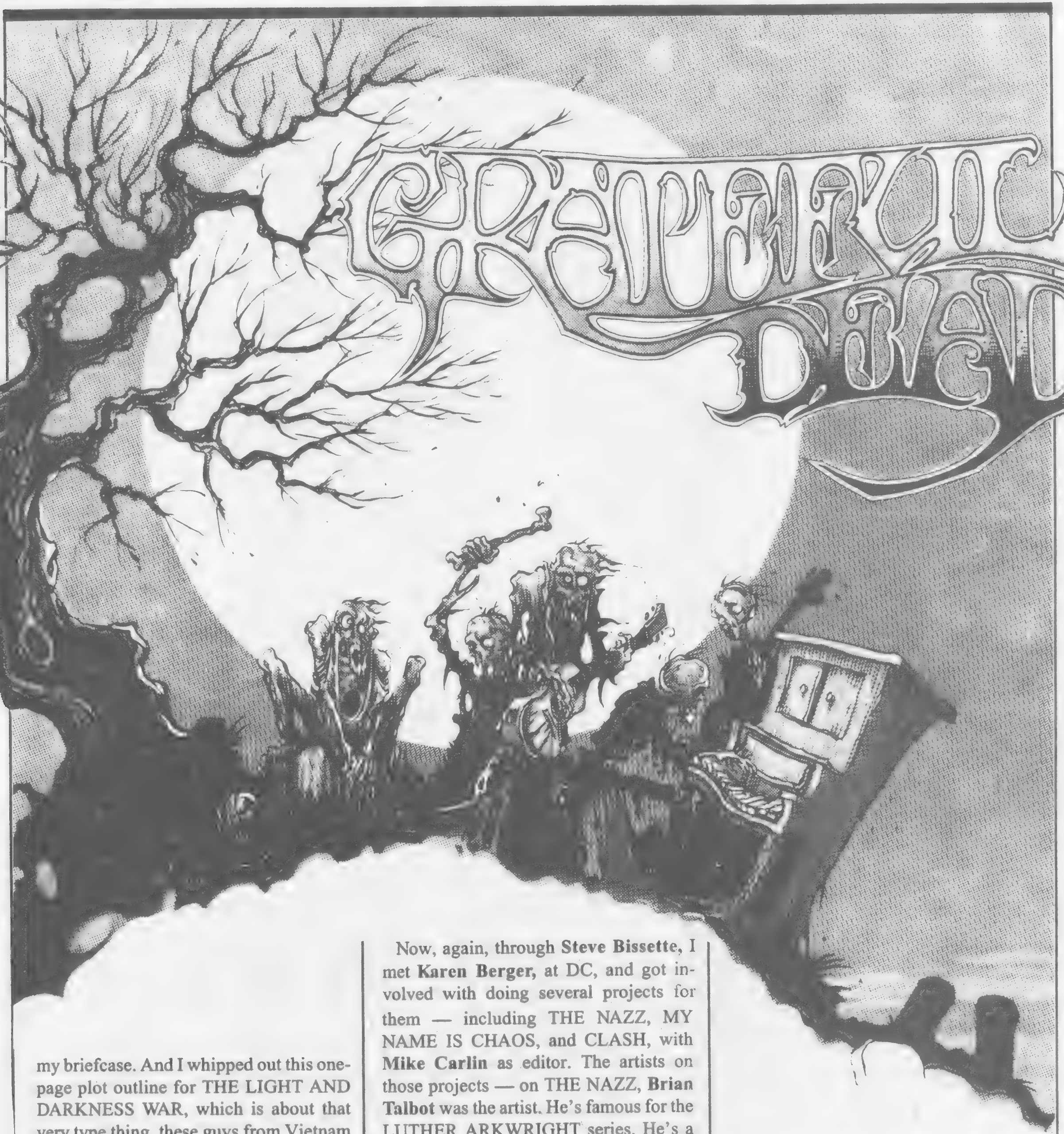
"Cam Kennedy said, 'I have this image

And my brother, Rick, meanwhile, went to **Joe Kubert's** school and started moving straight into mainstream comics. Through him and through his friend, **Steve Bissette,** I just started just making connections and meeting people and talking to people. And started getting very interested in getting into mainstream comics. I started thinking of ideas, writing notes and stuff. And then I had the fortune, the good fortune, to meet **Cam Kennedy**, who was looking for a writer. And this is the kind of fate-type thing that really kicks off your career. You run into somebody and you have a mutual sympathy, and you also have a need for each other. Like, he needs a writer and I need an artist, right? *(Laughter.)* So I said to him, "What would you like to draw? What are you interested in drawing?" And he said, "Well, I have this image in my mind — it keeps coming to me — of, like, this Huey helicopter, and it's coming through the clouds, and as it comes through the clouds, down below, there's this ancient warrior sitting on some incredible beast, holding a spear, like it's gone through a time warp or something." And I said, "That's amazing, because I have the plot for that image right here, in

"I said, 'That's amazing, because I have the plot for that image right here . . ."

Greg Irons' illustrative art.

in my mind – it keeps coming to me —'"



my briefcase. And I whipped out this one-page plot outline for THE LIGHT AND DARKNESS WAR, which is about that very type thing, these guys from Vietnam going through to another dimension and fighting some age-old war. And it was amazing. It was one of these **Jungian** synchronicities. And things went from there. We talked about it, and he did some designs and I wrote out a more extended plot, and gave it to **Archie Goodwin** and he went for it and there we go.

Now, again, through **Steve Bissette**, I met **Karen Berger,** at DC, and got involved with doing several projects for them — including THE NAZZ, MY NAME IS CHAOS, and CLASH, with **Mike Carlin** as editor. The artists on those projects — on THE NAZZ, **Brian Talbot** was the artist. He's famous for the LUTHER ARKWRIGHT series. He's a British artist. MY NAME IS CHAOS, the artist is **John Ridgeway.** He's a very well-known science-fiction artist. And on THE CLASH, the artist is **Adam Kubert.** He's the son of **Joe Kubert.**

SANDRA: *Currently doing WOLVERINE, for Marvel.*

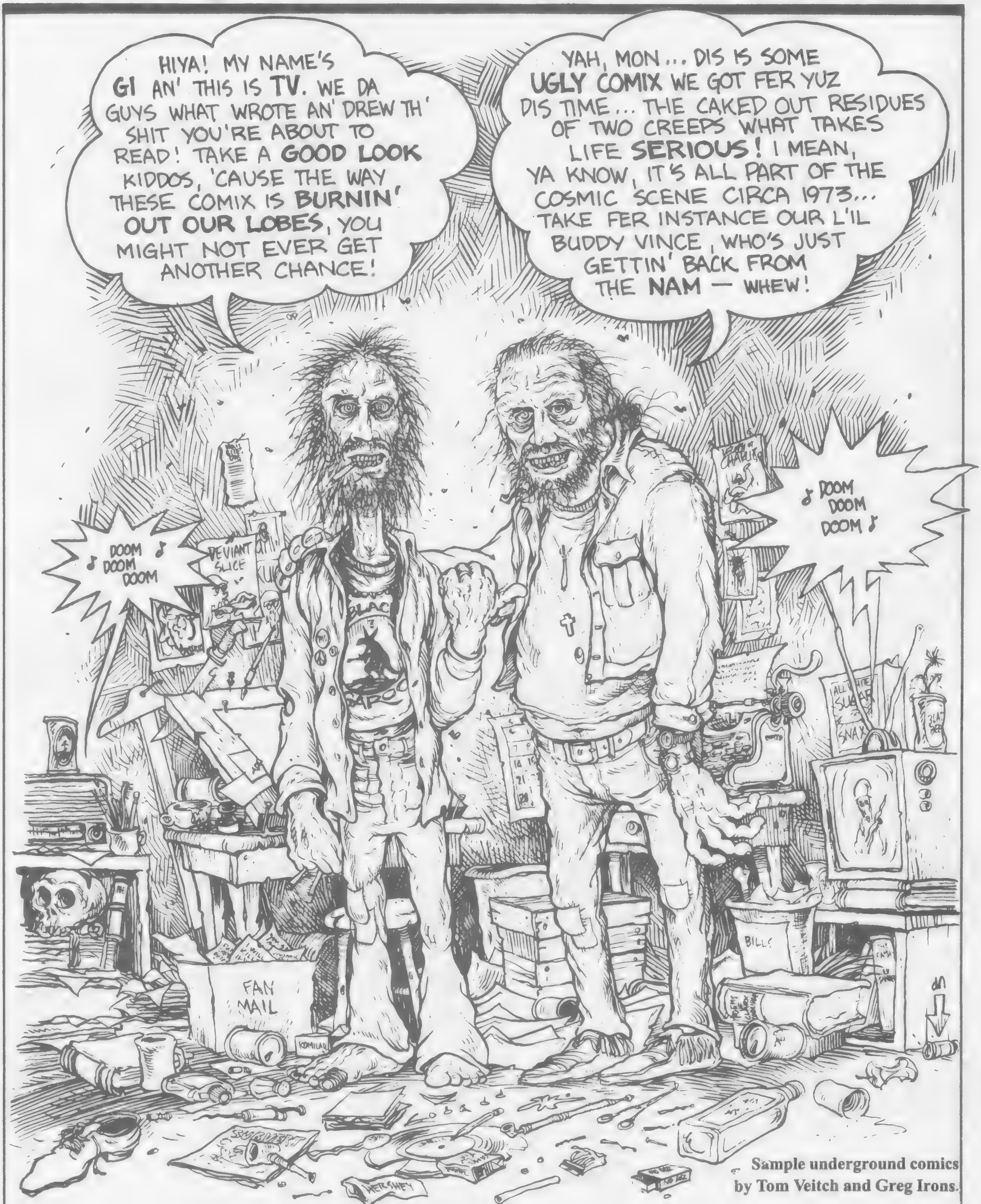
TOM: Yeah. He's moved up in the world. *(Laughter.)* So, as you can see, some of it is meeting people and some of it is persistence.

SANDRA: *And some of it is destiny.*

TOM: And some of it is destiny. And then some of it is, like, finding out all these people had read some of my underground comics and knew who I was before I even met them. That was amazing to me, too. **Archie Goodwin** had read all the undergrounds that we had done, and he said, "I always wondered why you guys didn't come over to Marvel and ask for work over here." *(Laughter.)* We'd never even thought they would be interested in us.

"It was one of those Jungian synchronicities."

"You've got to add the power of The Force


HIYA! MY NAME'S GI AN' THIS IS TV. WE DA GUYS WHAT WROTE AN' DREW TH' SHIT YOU'RE ABOUT TO READ! TAKE A GOOD LOOK KIDDOS, 'CAUSE THE WAY THESE COMIX IS BURNIN' OUT OUR LOBES, YOU MIGHT NOT EVER GET ANOTHER CHANCE!
YAH, MON... DIS IS SOME UGLY COMIX WE GOT FER YUZ DIS TIME... THE CAKED OUT RESIDUES OF TWO CREEPS WHAT TAKES LIFE SERIOUS! I MEAN, YA KNOW, IT'S ALL PART OF THE COSMIC SCENE CIRCA 1973... TAKE FER INSTANCE OUR L'IL BUDDY VINCE, WHO'S JUST GETTIN' BACK FROM THE NAM — WHEW!
♪ DOOM DOOM DOOM ♪
♪ DOOM DOOM DOOM ♪
DEVIANT SLICE
FAN MAIL
BILLS
ALL WHITE SUGAR SNAX
HERSHEY

Sample underground comics by Tom Veitch and Greg Irons.

SANDRA: *You figured they'd never heard of you?*

TOM: Yeah, we figured they didn't give a hoot about what we were doing. But they were actually voraciously reading all these undergrounds. *(Laughter.)* And they were doing some great comics then.

SANDRA: *They were.*

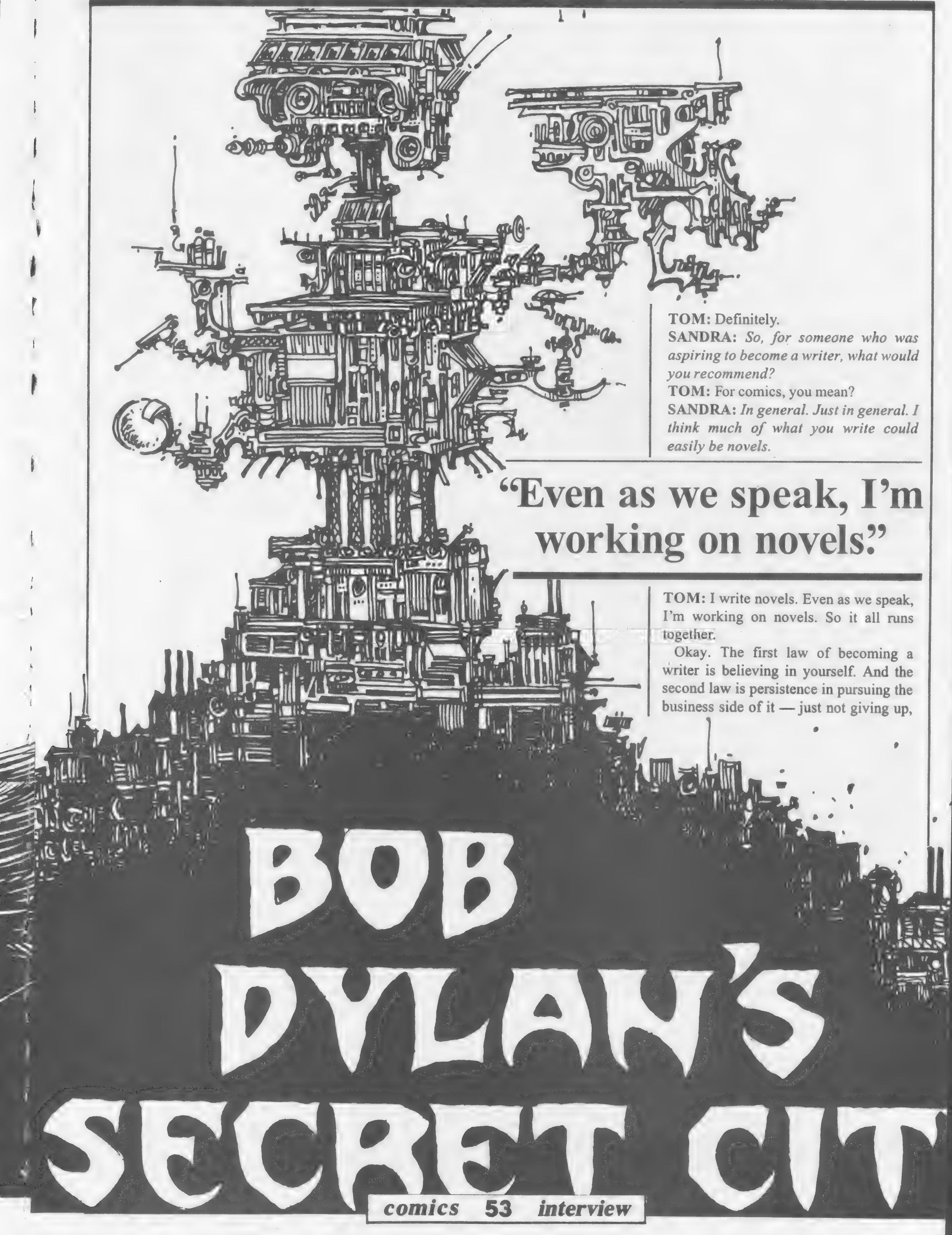
TOM: And we were reading them! We were doing these undergrounds, and we were reading Marvel comics and DC comics! We were reading **Kirby's** Fourth World and loving every minute of it.

SANDRA: *That was great stuff!*

TOM: Absolutely. Very **Jungian.** *(Laughter.)*

SANDRA: *We're getting Carl Jung some press here. I mean, the man's been dead a long time, but he really deserves the press. Freud has gotten way too much attention.*

to what you do, you know? Add optimism.”



TOM: Definitely.

SANDRA: *So, for someone who was aspiring to become a writer, what would you recommend?*

TOM: For comics, you mean?

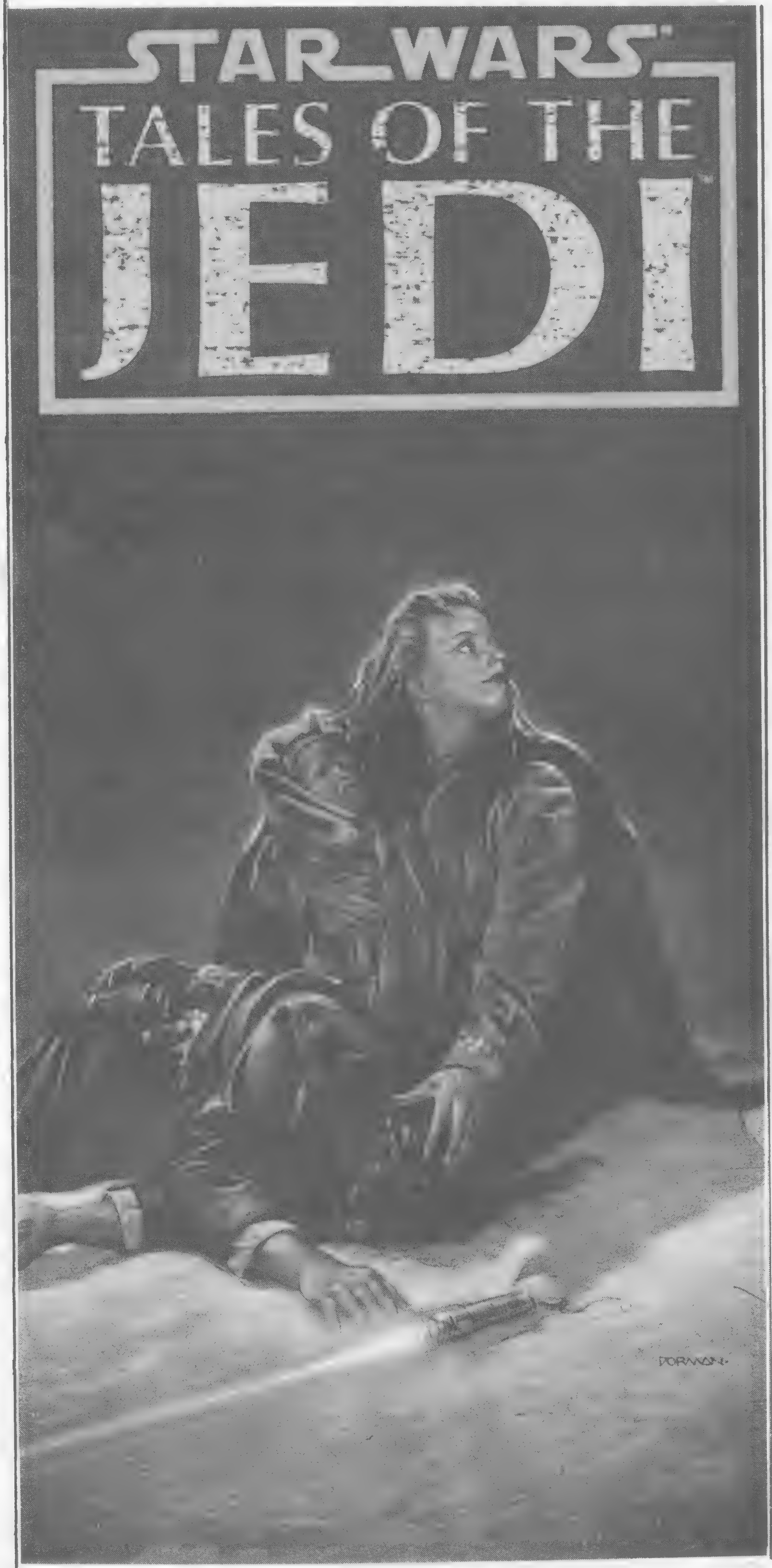
SANDRA: *In general. Just in general. I think much of what you write could easily be novels.*

“Even as we speak, I’m working on novels.”

TOM: I write novels. Even as we speak, I’m working on novels. So it all runs together.

Okay. The first law of becoming a writer is believing in yourself. And the second law is persistence in pursuing the business side of it — just not giving up,

‘Did you read SKYWALKING? Worth read-



not taking no for an answer. You know, being a gentleman about it, not being obnoxious, but being very persistent. Third is actually having faith that other people *are* interested in finding out if you're a good writer. Publishers *are* looking for writers. There's a huge market for writers — for *good* writers. There's not much of a market for bad writers, although there *is* a market for bad writers, too. From looking at the best-seller lists . . . *(Laughter.)*

SANDRA: *Not to mention Harlequin Romance.*

TOM: Right. And BRIDGES OF MADISON COUNTY, and THE CELESTINE PROPHECY, and MUTANT MESSAGE DOWN UNDER, and that sort of thing. Which originally were very poorly-written books, not interesting to me at all to read, but a lot of people want to read them. So there's lots of room for different quality of writing. But let's say you're a good writer and you feel you're a good writer and you *know* you're a good writer and your mother says you're a good writer and your wife says you're a good writer. *(Laughter.)*

SANDRA: *Those are two very important references!*

TOM: And your high-school English teacher says you're a good writer. Or your college professor, whatever. Then you've got to go for it! Then you've got to add the power of The Force to what you do, you know? You've got to add the optimism and the forward-going quality.

And then look for an artist. If you're going to be a comic-book writer, try to come in as a team, if you can. Get a good artist who's on your side. That definitely makes it a lot easier, because it's difficult for comic-book editors to find the time to read submissions of writers. Very difficult. But they can very quickly assess an artist. If you come in as a team, and they like your artist, then they *will* take the time to sit down and very carefully evaluate your writing, to see if you guys are going to work together.

SANDRA: *Well, that's very good advice. Sounds right. I'm glad it's not something as frightening as "go back to college," because I've already done that too many times.*

TOM: No, don't do that! Please! That's just submitting yourself to some higher authority in hopes that somebody will give you a credential. But the real credentials you need are self-confidence.

SANDRA: *That's great! Before we end, I want to talk a little of the mystique and mysticism of STAR WARS. It's very religious, in certain aspects. It's got the*

ing. Definitely worth reading. A good book."

"The idea of The Force . . . it's real. At least for me. It's something very personal."

strong Force and it's got good and evil and epic battles. How do you view this? Do you view this as having a root in any particular known religion, or is this sort of a created personal vision George Lucas has?

TOM: It's a little bit of both, and I think he is probably a spiritual person, at least from his interviews. He's indicated that after he had his motor vehicle accident he got very religious, and that in his life he's always felt that he wanted to do what God wanted him to do. You know, not what **George Lucas** wanted to do. And that his career is essentially a fulfillment of some kind of purpose beyond himself, if you read the — did you read the book, SKYWALKING?

SANDRA: *No, I haven't, yet.*

TOM: Worth reading. Definitely worth reading. A very good book. But meanwhile, he also was reading heavily in Eastern philosophy and **Carlos Castaneda**. He was part of that whole New Age kind of thing that was happening in California when he was a young film director. It's kind of an uprush of Eastern mysticism and whatnot. And you add to that his interest in Japanese culture, and in the films of **Kurosawa**, and you've got quite a heady brew there. And in the samurai tradition — I think the idea of the Jedi, as essentially spiritual warriors, comes straight out of the Japanese, more than anything. And **Lucas** gives it his own twist. The idea of The Force, I think that's more of a — you could say almost a Christian idea, the Holy Spirit, right? But it's also a Hindu concept. The Shakti, or the divine —

SANDRA: *And it's also almost Taoist, the feeling of interconnectedness, an energy, the energy that connects all of us together.*

TOM: Connects all living things. Yeah, that would be Taoist. But also, it's sort of a concocted religion in a way, too, but it's real. At least for me. I mean, you can only speak for yourself, but it just seemed to ring true. So it was a religion that I was willing to believe in and to identify with, and to try to operate within when writing these stories. I don't write it as an unbeliever. I'm not an atheist, by any means. I don't write it as a professional writer who has been given this assignment to somehow project himself into this weird idea about the Jedi. On the contrary, it's something that I feel is very personal to me. And I'm sure it does to you and to all the STAR WARS lovers everywhere.

SANDRA: *Yeah, I think it feels right. It feels as though the Jedi represent what is within each of us as a person who strives. And they know there is a mission and they know, regardless of religion. Regardless of Judaism or Buddhism or Christianity or even atheism, that there is a responsibility, a power, something that must be answered to. And the Jedis symbolize that. And granted, they've got some cool technology and light sabres to go with it, the same way the modern Jedi, so to speak, might find that their mission is to feed the homeless, in these books their mission is to save worlds.*

TOM: Now, here is where we touch on another aspect of what he's doing. I feel that **Lucas** is tapping into the ancient storyteller, who basically operated straight from the unconscious, in the **Jungian** sense. Where do myths come from? Where do the fairy tales come from? They're spun like dreams. They come from the unconscious. They're delivered to the conscious mind, maybe without even a whole lot of creative intervention of the conscious mind. Sometimes.

So I think that **Lucas** is tapped into that aspect of storytelling, what you might call the archetypal level of the mind, and people like **Joseph Campbell** would agree that that's exactly what's going on here.

SANDRA: *The ancient myths. The stories.*

TOM: Not just a retelling or rehashing, but a new dispensation or a new uprush of energy going on there.

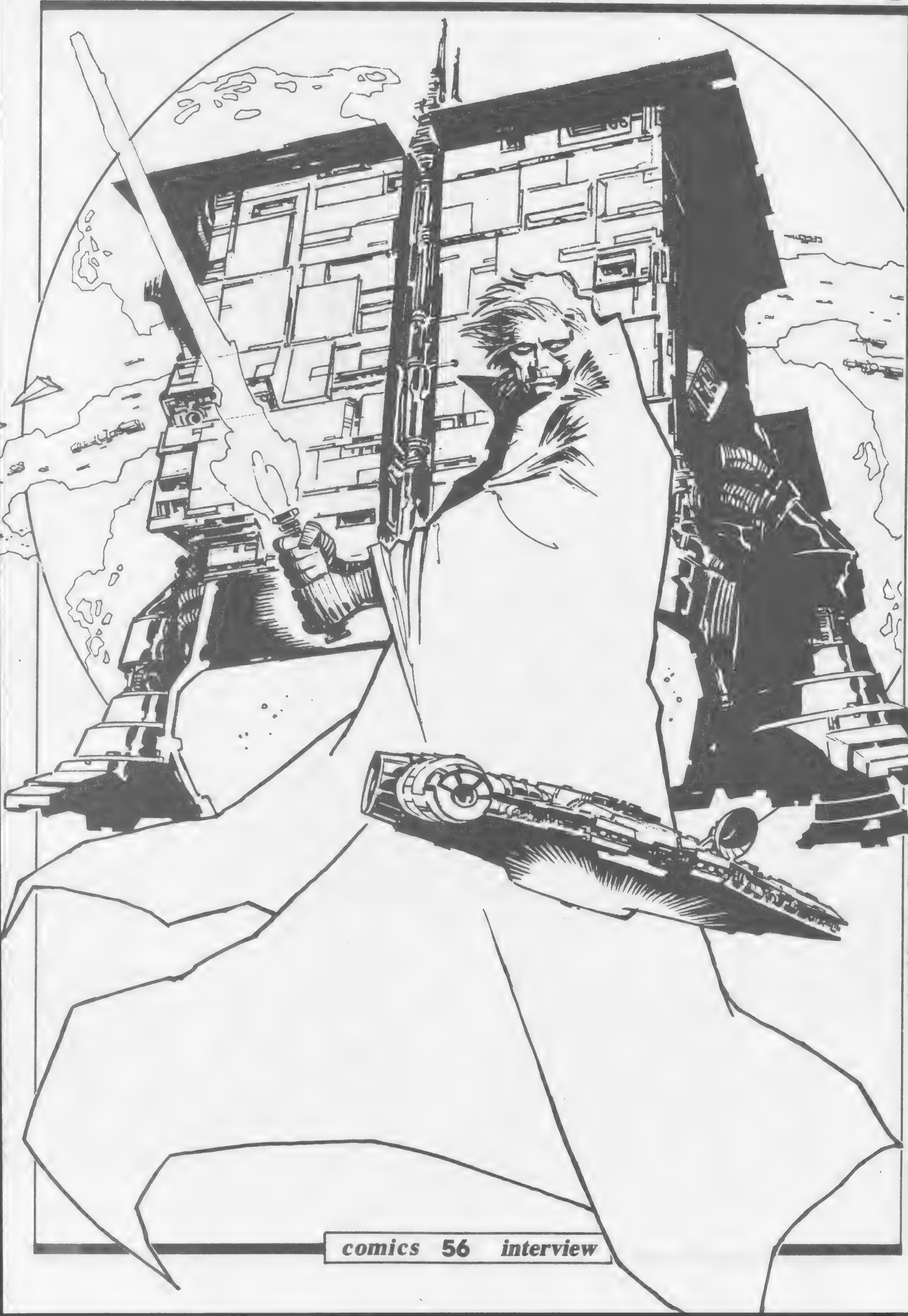
SANDRA: *And there's so much focus on the inner mind and rediscovering racial memory. And in many cases —*

TOM: Racial memory? In STAR WARS? How's that?

SANDRA: *I see it as remembering the ancient battles. I mean, STAR WARS evokes images of huge clashings of armies. And recently, that would be World War II, World War I, but down through history there have been great clashings of armies over religion, over land, over power. And it reminds us of that. And even present-day political issues. Eastern Europe — maybe it's stretching things, but it's very modern in its message, regardless of the fact that it came from a galaxy long, long ago and far, far away.*

TOM: I would agree with you.

“Mass has always been my favorite thing

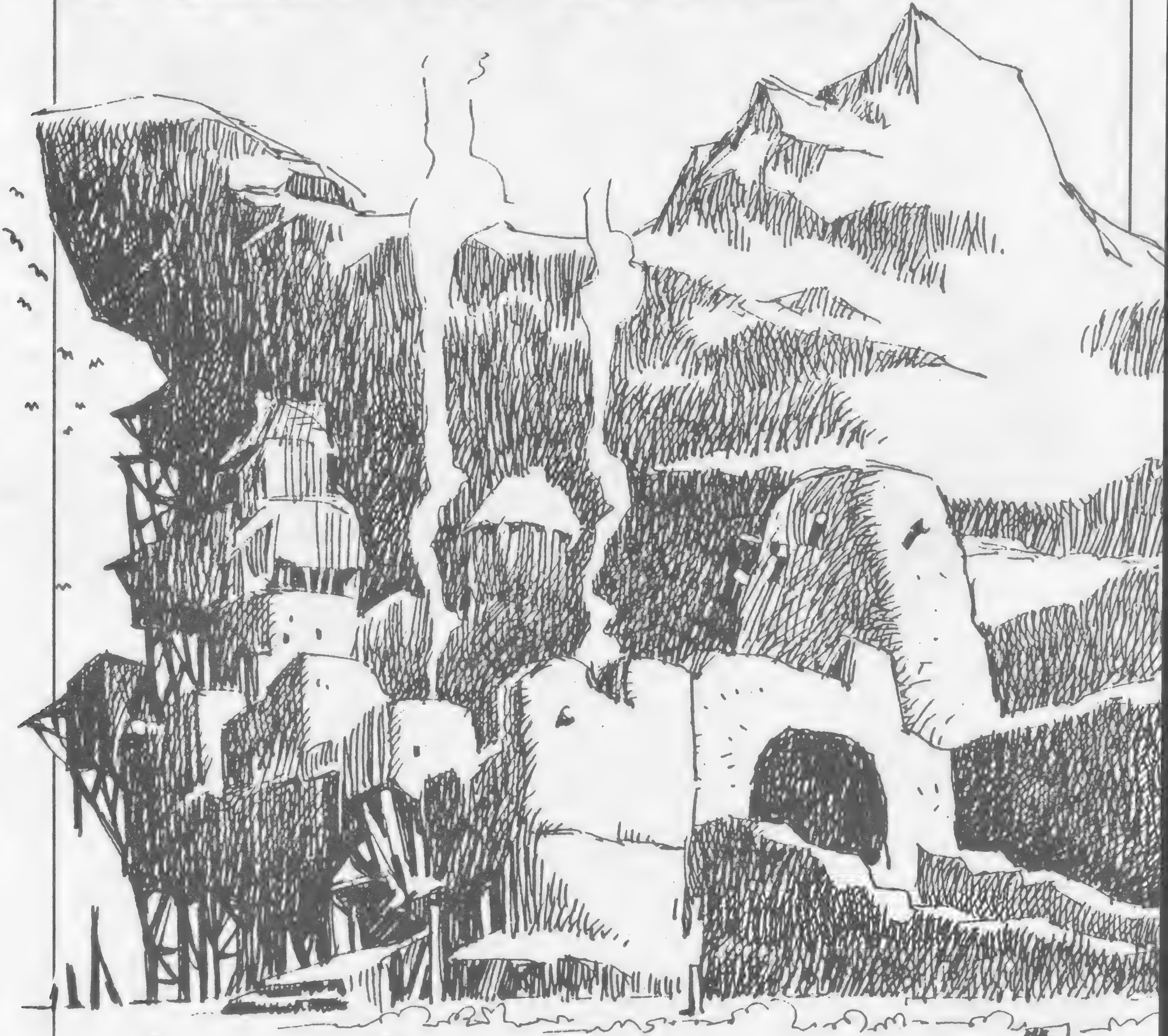


All STAR WARS art accompanying this interview®, TM & ©1994 LucasFilm, Ltd. All rights reserved. Judge Dredd TM & ©1994 Fleetway. Batman TM & ©1994 DC Comics. All original art ©1994 Cam Kennedy.

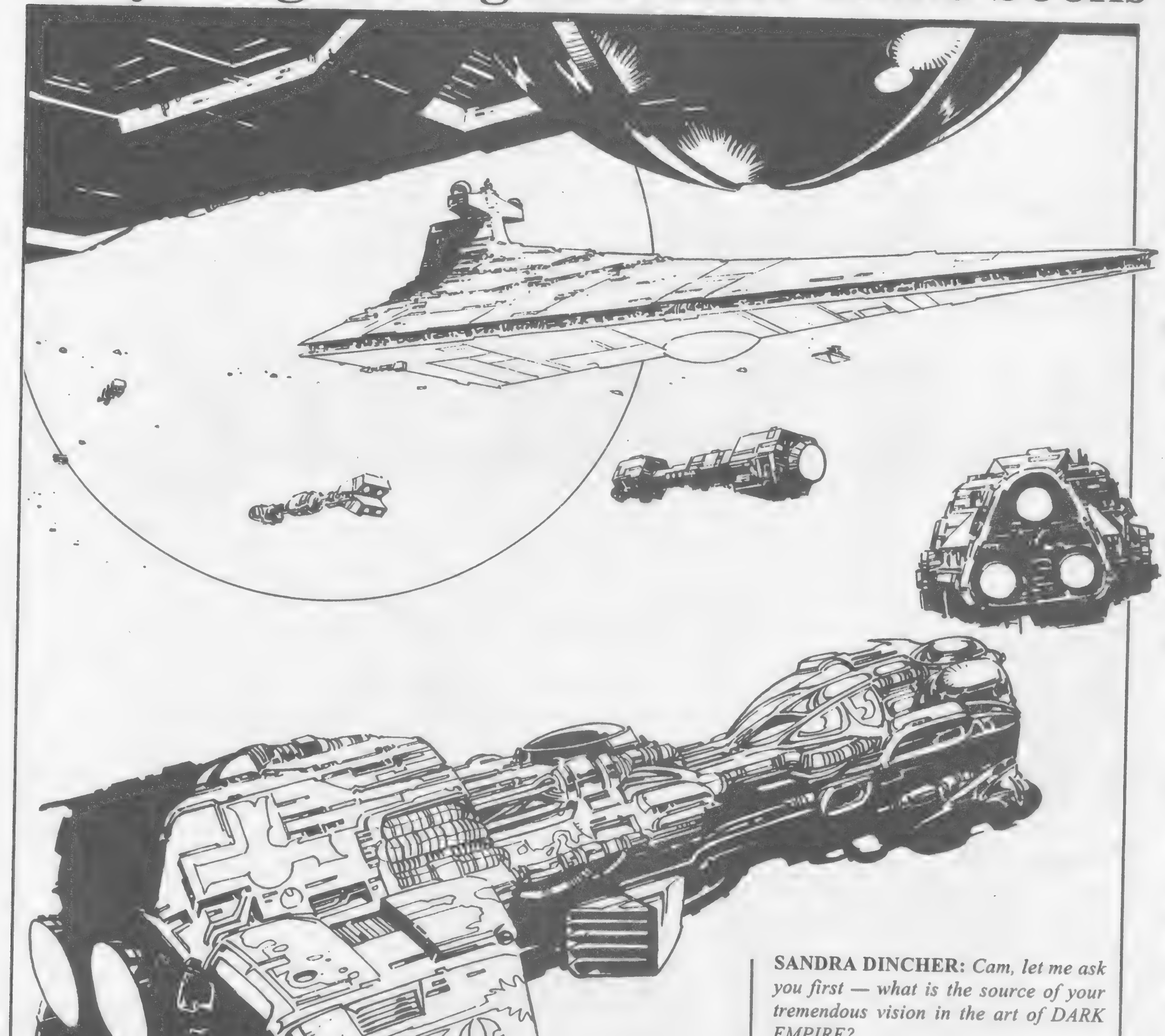
to draw — a good word is chunkiness."

"Take that a couple thousand years into the future, and you've got STAR WARS."

CAM KENNEDY



“Anything I design for these comic books



Cam Kennedy, Scottish-born artist of STAR WARS: DARK EMPIRE I & II, brings an intensity to his work few painters can match. The "chunky" style of the machinery of the distant planets he illustrates comes straight from his own life experiences. Here he discusses with Sandra Dincher the path that brought him to become involved in a galaxy far, far away and long, long ago . . .

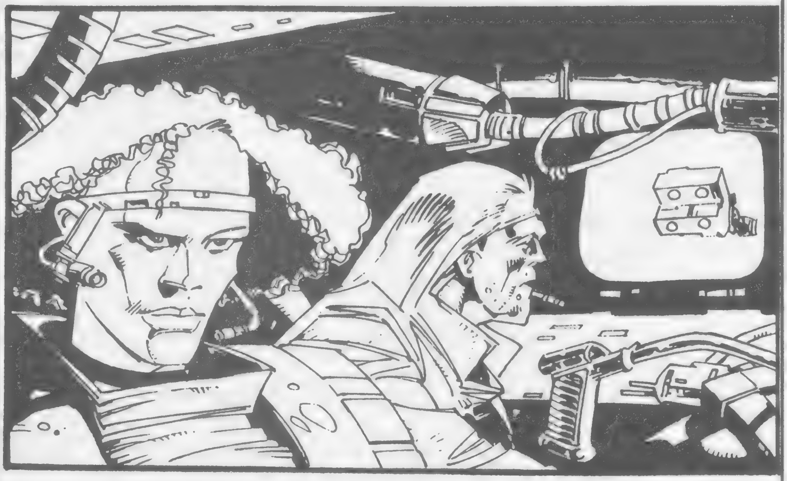
SANDRA DINCHER: *Cam, let me ask you first — what is the source of your tremendous vision in the art of DARK EMPIRE?*

CAM KENNEDY: Uh, what is the *source* of it?

SANDRA: *It's so beautiful! When it came out originally, I was stunned! The first issue in my hand, it was something I'd never seen!*

CAM: Oh, thank you very much! I can only say that it's always been in me, ever since I was very, very small. You know, sometimes I say to people that I connect things, tied in with the fact that I come from an engineering family. I don't mean high-class engineering, more mechanics and mechanical engineering. I think that a lot of that is Scottish blood. We always were a people who were building bridges and designing locomotives and things, so — a good word is chunkiness. Mass has always been my favorite thing to draw. I always used to turn away from anything that looked really fragile and frail. I used to do a lot of Second World War stories,

belongs to LucasFilm to do as they want.”



Preview art from unpublished pages of DARK EMPIRE II, compliments of Cam Kennedy and Dark Horse Comics.

and I got a chance there to draw nice, heavy-looking tanks and planes and things. And then — just take that a couple of thousand years into the future, and you've got STAR WARS. I just continued drawing solid-looking vehicles and space ships.

SANDRA: *I know that when you drew the Millennium Falcon — Han Solo's ship — and the other ships, they are so authentic to the movie. Do you have photographs from the movies, of the models?*

CAM: I have about three photographs of the Falcon, which I worked from. If you were to really look at them, they're probably off-center and there are a lot of things that shouldn't be there, and a lot I missed out. *(Laughter.)* But I did follow the series, and halfway through the second series I got some photographs. Just recently, my son got a set of some of the model kits of STAR WARS, and I can see where my real mistakes are.

SANDRA: *There's nothing like spending a few hours in plastic, to find out what you missed.*

CAM: Yeah, but then it may be that the model kits missed out on things as well. I don't know. Some people say the model kits for the Falcon are not correct; there's a bit missing of it; that it's too long or something. So I don't know. Apart from **George Lucas** actually sending a whole Millennium Falcon to the house here, I'll just have to rely on photographs.

SANDRA: (Laughter.) *Wouldn't that be wonderful!*

CAM: Wouldn't they be delighted to do that!

SANDRA: (Laughter.) *Aren't they the ones who claim anything, any time, any place?*

CAM: Yeah! It would be a huge box!

SANDRA: *Yeah! Very large! So, what of the other ships? Did you design any of those yourself?*

CAM: I designed a lot of ships in the course of the first series of DARK EMPIRE. They of course, by copyright, belong to **George Lucas.** Anything I design for these comic books belongs to LucasFilm. But yes, I designed a lot of the ships in there.

SANDRA: *So, has LucasFilm indicated that they'd like to use some of your designs for any of their movies?*

CAM: No, they don't tell me that, of course. They may — I don't know. As I say, it belongs to them, so they can really do what they want.

SANDRA: *Wouldn't it be a thrill to sit in a theater and see a ship that you designed flash across the screen?*

CAM: Oh, yeah. But everybody and his granny, his grandmother, wants to work for LucasFilm, and there's a line of a hundred thousand people in front of me. So I don't think I'll get asked to do anything, no.

SANDRA: *That's all right. What you're doing with Dark Horse is more than outstanding Let me ask some technical questions.*

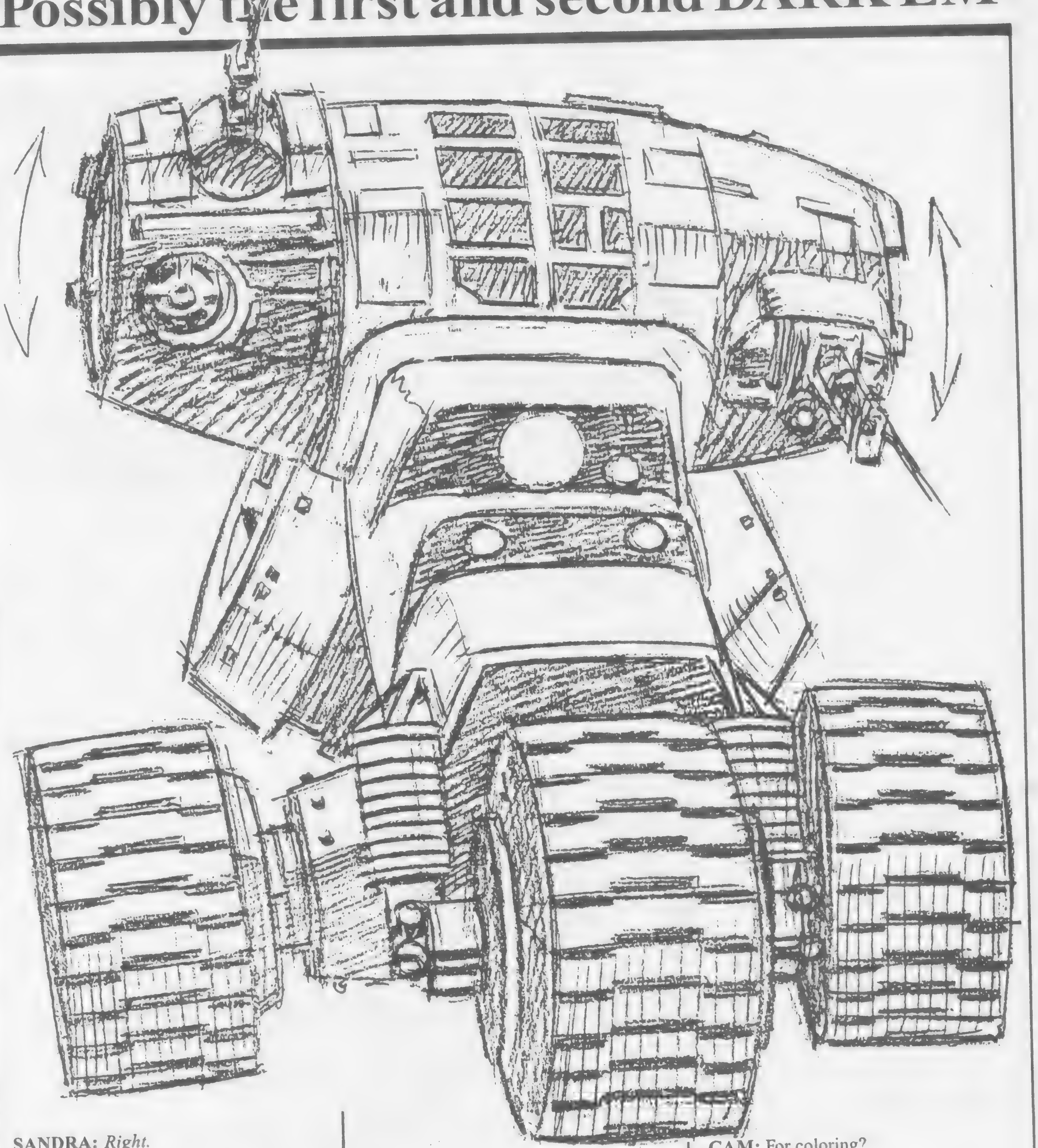
CAM: Okay.

SANDRA: *The coloring of DARK EMPIRE and, I would assume, the second DARK EMPIRE series —*

CAM: I'm keeping the coloring the same so that there's uniformity and continuity, because possibly the first series and the second series will be combined sometime in a huge, thick trade paperback.

“My son got the model kits of STAR WARS and I can see where my real mistakes are.”

"Possibly the first and second DARK EM-



SANDRA: *Right.*

CAM: I've been tempted, starting the second series, to change some things or do a little bit of experiment, but it wouldn't actually fit in with the coloring mood of the first series. So in all fairness to the reader I'm keeping the second series just the same as the first series as far as I can.

SANDRA: *Now, what medium do you work in?*

CAM: For coloring?

SANDRA: *Yes.*

CAM: Waterproof water colors.

SANDRA: *Wow.*

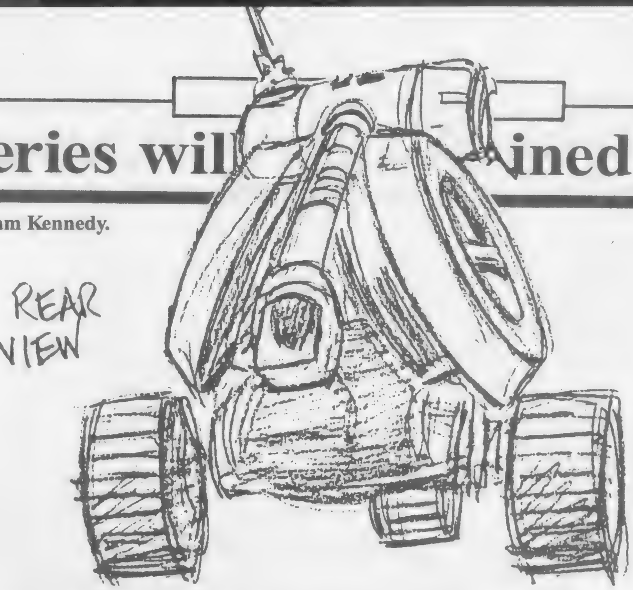
CAM: When you use waterproof ones, you can put down the first color, then you can work over it and the tint won't bleed. But they mix to the eye, you understand, because the bottom one can shine through the top one, because the bottom one is waterproof and the top one won't go into it. It dries on top of it.

SANDRA: *But you can get some very nice feathering effects as it dries?*

CAM: Oh, yes. It's the same as doing watercolor painting — landscapes and

> "My pages are very finished, detailed. Once they're pencilled, I don't change anything."

PIRE series wil ined sometime.”

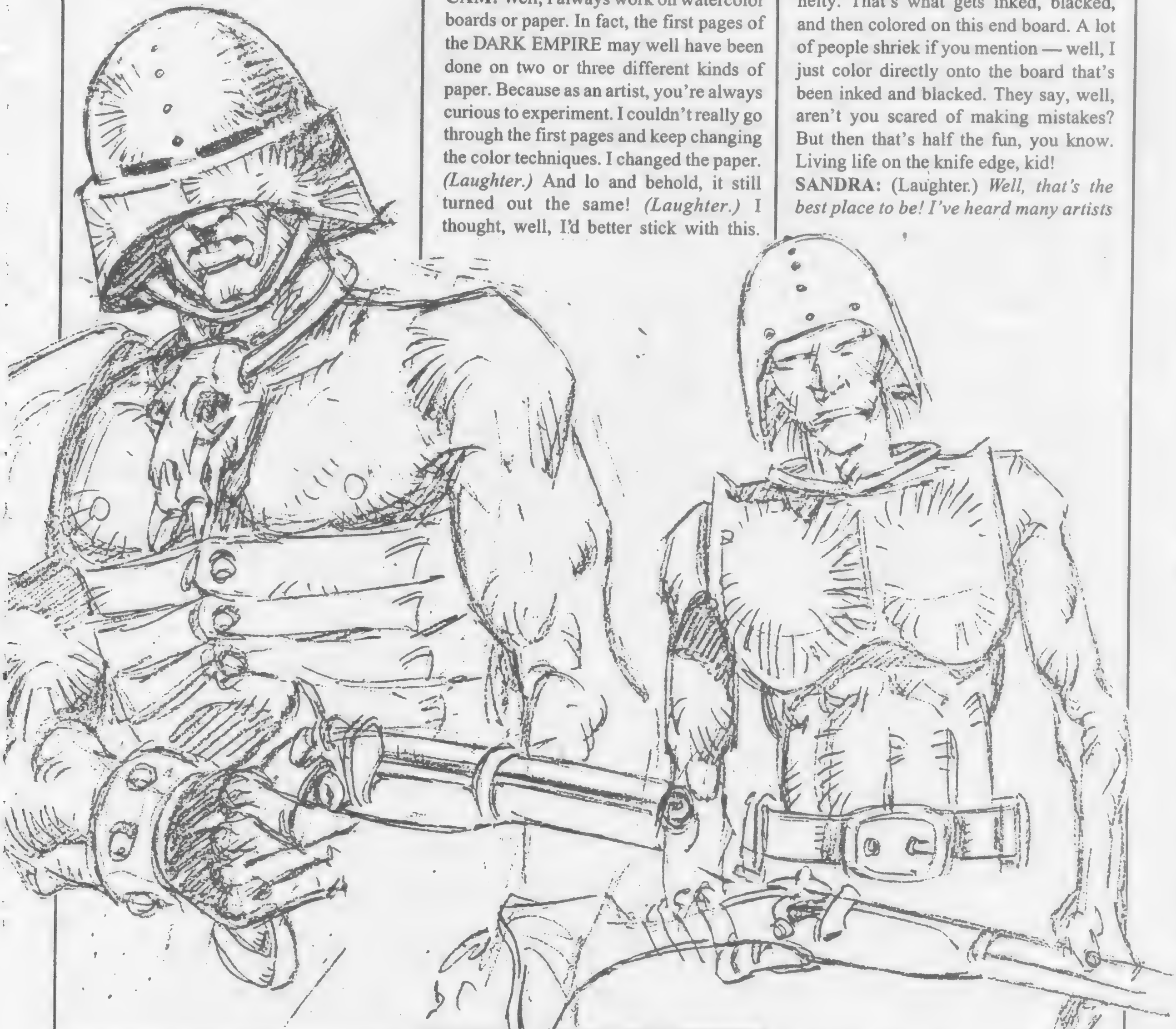

Original artwork by Cam Kennedy.

character shapes — exactly as it is in comics. It really is no big deal. Any watercolor artist like me could do it.

SANDRA: *I think many of the readers of COMICS INTERVIEW enjoy discovering the techniques used by the people they admire. And I think they would appreciate your hints here.*

CAM: Well, I always work on watercolor boards or paper. In fact, the first pages of the DARK EMPIRE may well have been done on two or three different kinds of paper. Because as an artist, you're always curious to experiment. I couldn't really go through the first pages and keep changing the color techniques. I changed the paper. *(Laughter.)* And lo and behold, it still turned out the same! *(Laughter.)* I thought, well, I'd better stick with this. This looks okay. My pages, when I pencil them out, are what you would call very finished, detailed. Once they're pencilled, I don't change anything. That's what flowed from my hand, and that's spontaneity. That's what gets inked, blacked, and then colored on this end board. A lot of people shriek if you mention — well, I just color directly onto the board that's been inked and blacked. They say, well, aren't you scared of making mistakes? But then that's half the fun, you know. Living life on the knife edge, kid!

SANDRA: (Laughter.) *Well, that's the best place to be! I've heard many artists*



"Mistakes? That's half the fun, you know.

say that many of their greatest pleasures have come through inadvertent surprises.

CAM: Oh, yeah! If only you could live for about 5,000 years, you'd really have a good laugh. *(Laughter.)* I'm not quite there.

Some may ask if I draw with a pen or a brush. I do both. I first learned the technique in Europe over the years. I grew up using a brush like a pen. So I can draw with a brush, or I can draw with a pen.

SANDRA: *Did you actually have formal training in Europe?*

CAM: No. Not at all.

SANDRA: *So you are self-taught?*

CAM: Oh, yeah. Young Scottish genius. *(Laughter.)* I don't say that everybody who comes from Scotland —

SANDRA: *Well, there are many Scottish geniuses hiding behind false names, I can imagine! When did you first start drawing? As a small child?*

CAM: Yeah. When I was about three, I think.

SANDRA: *Really?*

CAM: And I remember, being about 5 or 6, and I started to draw lorries and trucks. My dad used to do a lot of drawings of locomotives for me, so I used to draw a lot of locomotives. Then it just just went from there. I suppose — well, according to what the education department said in Scotland. I was about 15. They said I was good enough that they wanted me to go to Glasgow Art School without taking the entrance exam or anything.

SANDRA: *Wow!*

CAM: So that I would help keep the standard in the classroom high. They reckoned that if someone who can draw well is in the class, then the rest of the class will try and match their level to his level or her level. But I was a lot smarter than them at that time, you know, because at 15 or 16 you know everything, you know.

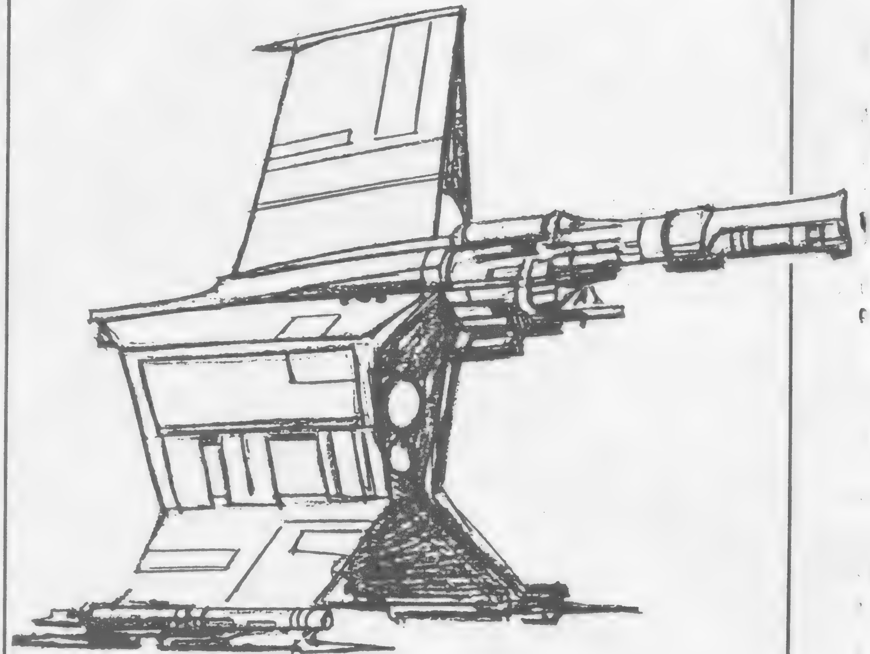
SANDRA: *Right!*

CAM: You've been through it, yeah. *(Laughter.)* So I said no, I'm not going to go to art school. I went and got a job in a commercial art studio — mainly because abou that time you could get apprenticeships easier. It was probably the same all over the world. There were plenty of apprenticeships to be had.

SANDRA: *Right.*

CAM: I went to work in a commercial art studio and I learned all about Letraset, and how to cut boards and things, and how to make tea and coffee. *(Laughter.)*

SANDRA: *Very important, to make tea and coffee!*



"I grew up using a brush like a pen. So I can draw with a brush or with a pen."

CAM: Yes, yes, the older artists used to tell me how to mix my tea and coffee — I still don't know if they were lying or not. *(Laughter.)* It often worries me at night, in my sleep.

After that, I became a poet.

SANDRA: *A poet?*

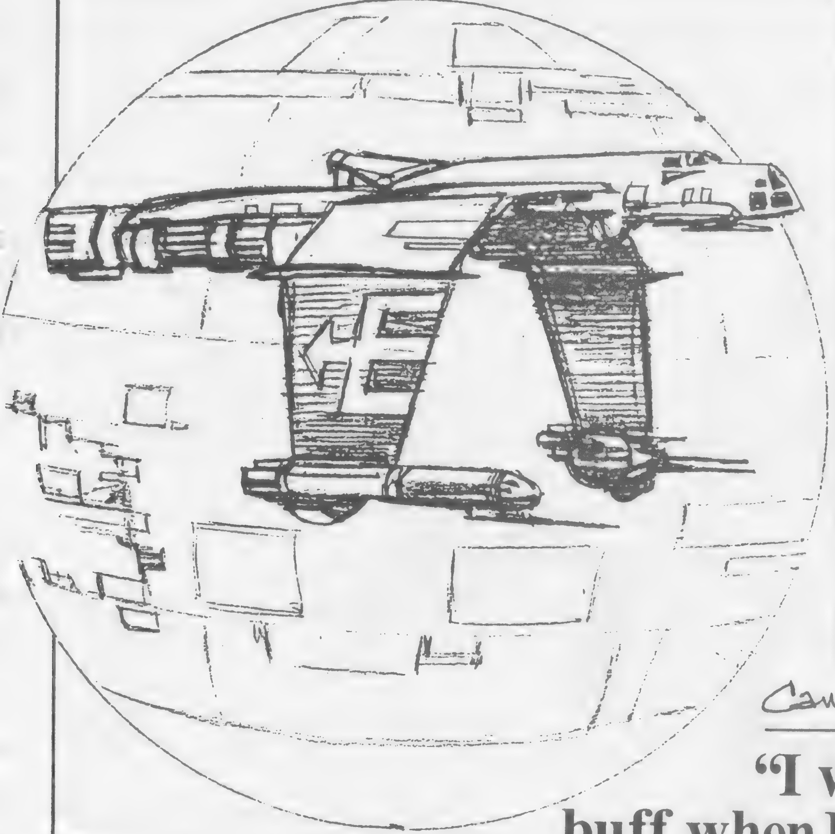
CAM: Yeah. I picked up this second-hand Irish tweed coat. It was a beautiful, big coat, and it had huge pockets. The only thing, really, you could put in the pockets were either record albums or large scale-A note pads. I could carry my record collection in one pocket and in the other I could have note pads. And I started writing things which I thought were poems, and I decided to become a poet. I never had anything printed. I just wanted to rant on, you know, with that far-away look we used to have in the '60s, trying to look very deep and sensitive.

SANDRA: *Yes.*

CAM: Inevitably, I almost got run over by cars about a thousand times. I'd wan-

"I became a poet. I never had anything printed. I just wanted to rant, you know."

Living life on the knife edge, kid!”



der in front of oncoming buses and things. Anyway, that was it. This could go on for a long time, 'cause you know, I'm 50 this year, so I —

SANDRA: *You're 50!*

CAM: Only in weeks. What's that, about seventeen and a half years? *(Laughter.)*

SANDRA: *Oh, my! Well, it's wonderfully interesting to me!*

CAM: Well, that's good! As far as the comics thing was concerned, you see, I wasn't a great comics buff when I was younger. You know, I saw comics — American comics, as such, or ten-centers as we called them in Scotland, weren't very easy to come by. There weren't, as such, comics shops that sold American comics.

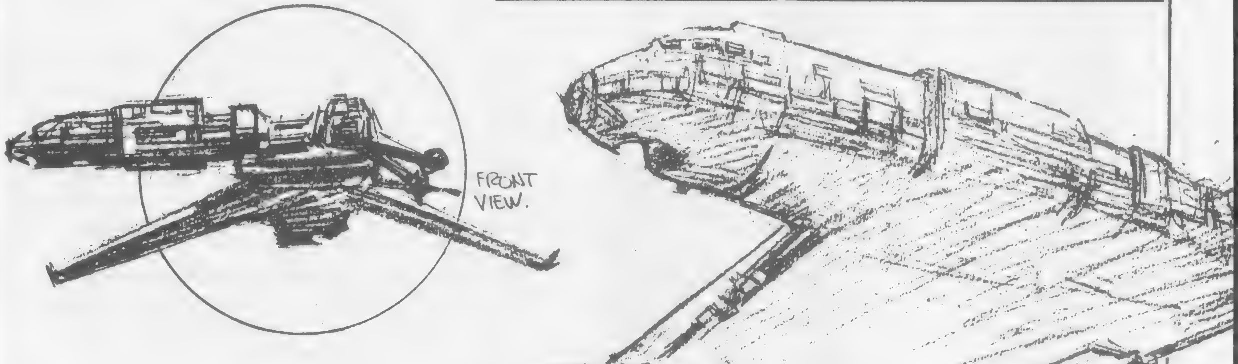
SANDRA: *Right.*

CAM: And I took a liking to some American comics, the main ones of which were things like ALL-AMERICAN MEN OF WAR and OUR ARMY AT WAR.

SANDRA: *Yes! Sgt. Rock and Easy Company.*

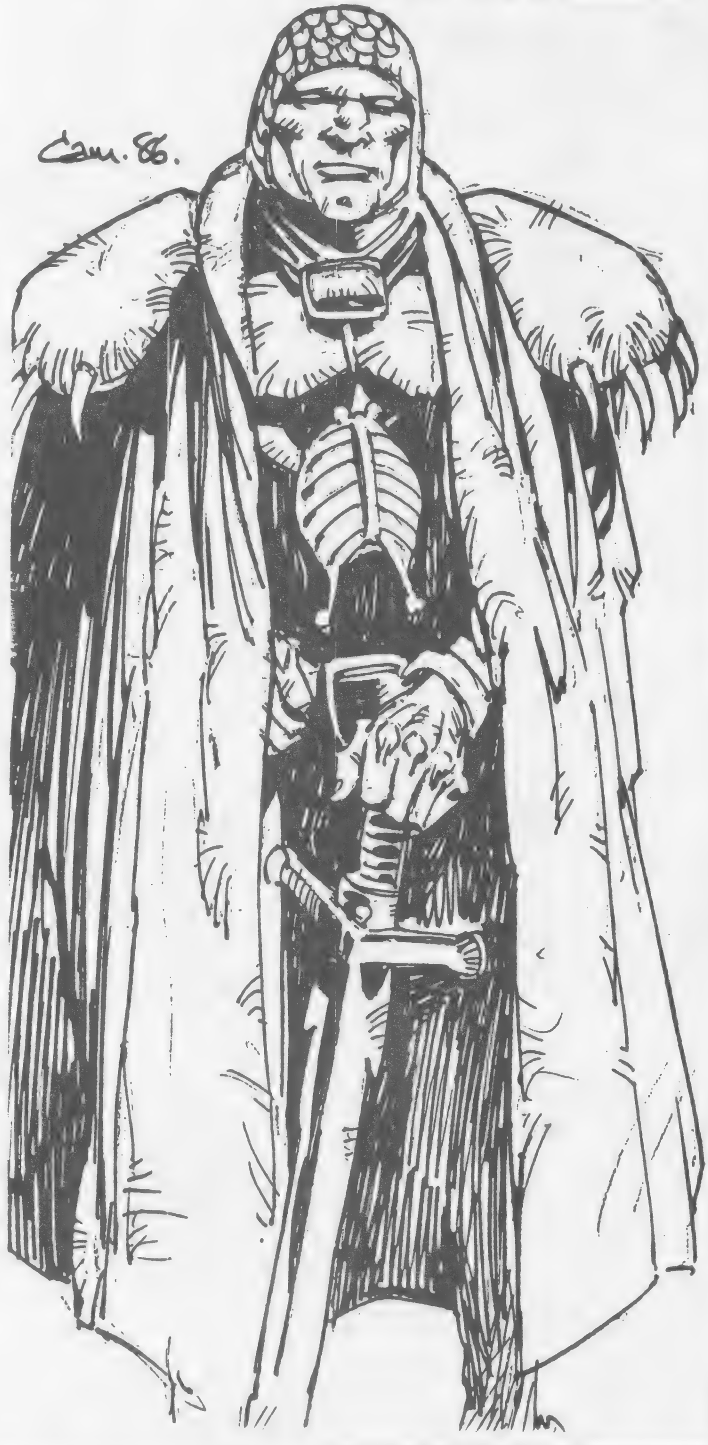
Cam. MAR. 89

“I wasn't a comics buff when I was younger.”



SGT. ROCK: "I thought the artist who

"You know, American comics weren't very easy to come by in Scotland."



CAM: And I thought the artist who did those was really neat — **Joe Kubert** —

SANDRA: *Right.*

CAM: — and that was really nice. But it still never fired me up to say "Wow, I'm gonna do comics," you know. I would sometimes doodle little Sgt. Rock soldiers, you know, just on pads and things, but — first, I was interested in becoming a real painter.

Oh yeah, I was telling you about the comics. I used to walk way into the center of Glasgow, which is — well, it was a very industrial city in Scotland, but it's just a big city in Scotland. I used to have to go to what you would call, um, a *dubious* magazine shop. *(Laughter.)* There wasn't any, like, full nudity or anything in those days. It was just girls in bikinis. And a lot of it was American stuff, that came in magazines with names like STAG, or STRONG MEN, and — there were a lot of detective ones, with the half-clad woman all bound and gagged on the cover, and the good guy breaking in to save her, that sort of thing. And those shops, for some reason, had American comics from time to time. I don't know if the comics were maybe used for packing, or what. And I used to go in, and go through the piles, and get my Sgt. Rock. I think that was the only one that I actually used to buy in there. I never was interested in BATMAN, or SUPERMAN. If I saw a comic with a drawing style that I liked, then I would buy it.

SANDRA: *Right.*

CAM: Again, apart from that, I used to buy a lot of TOM AND JERRY, and LOONEY TUNES, and all the things for little children, that were great!

SANDRA: *Well, that's so interesting! There were several panels in the first series of DARK EMPIRE, where I could have sworn you were drawing Sgt. Rock!*

CAM: Oh, really?

SANDRA: *There was at least one panel where you were drawing various soldiers. That was in the first issue, when there was a great battle being fought.*

CAM: Oh, yeah!

SANDRA: *And there was one that — I just looked at it, and it would have taken very little change to have converted this hero of a long, long ago, far, far away galaxy into Sgt. Rock!*

CAM: Oh, really?

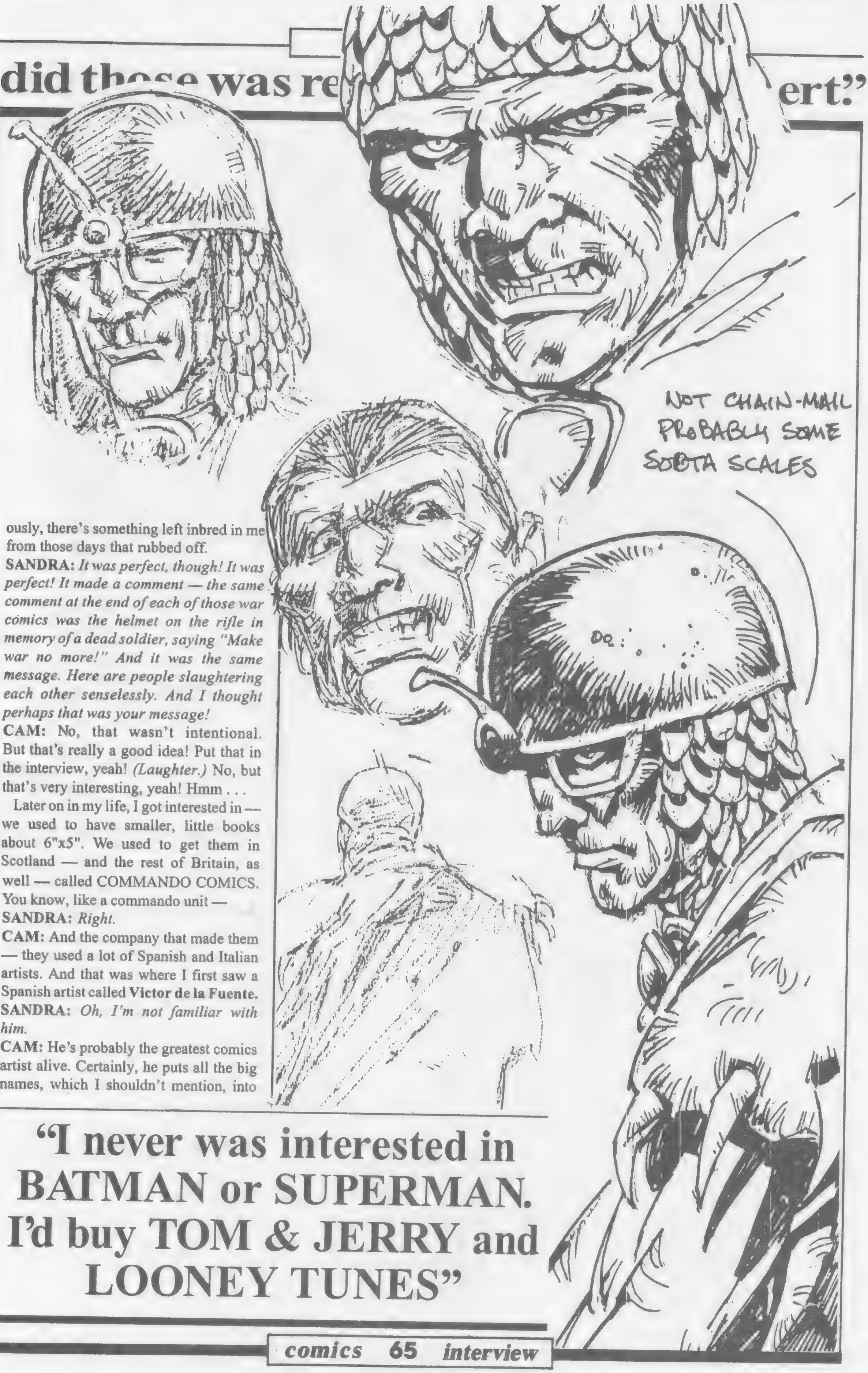
SANDRA: *Yes! It was just astounding!*

CAM: Well, you're the first person that's ever mentioned that.

SANDRA: *Oh, no! I thought it just stood out like a neon light!*

CAM: It wasn't intentional! But obvi-

did th… was re… ert.”



ously, there's something left inbred in me from those days that rubbed off.

SANDRA: *It was perfect, though! It was perfect! It made a comment — the same comment at the end of each of those war comics was the helmet on the rifle in memory of a dead soldier, saying "Make war no more!" And it was the same message. Here are people slaughtering each other senselessly. And I thought perhaps that was your message!*

CAM: No, that wasn't intentional. But that's really a good idea! Put that in the interview, yeah! *(Laughter.)* No, but that's very interesting, yeah! Hmm . . .

Later on in my life, I got interested in — we used to have smaller, little books about 6"x5". We used to get them in Scotland — and the rest of Britain, as well — called COMMANDO COMICS. You know, like a commando unit —

SANDRA: *Right.*

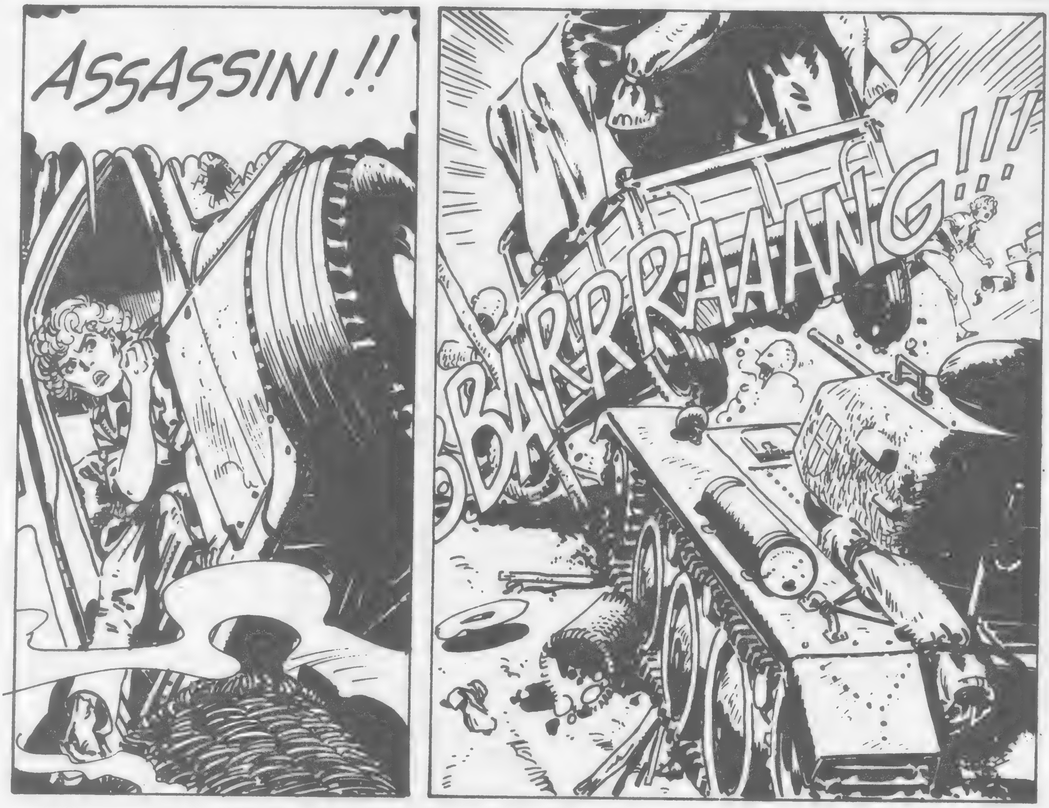
CAM: And the company that made them — they used a lot of Spanish and Italian artists. And that was where I first saw a Spanish artist called **Victor de la Fuente.**

SANDRA: *Oh, I'm not familiar with him.*

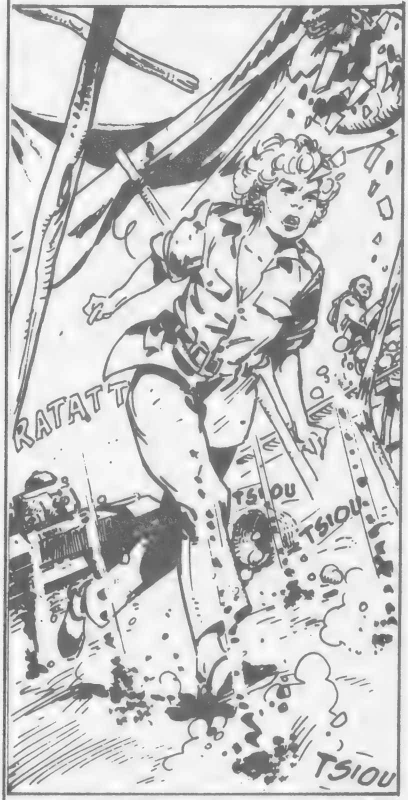
CAM: He's probably the greatest comics artist alive. Certainly, he puts all the big names, which I shouldn't mention, into

“I never was interested in BATMAN or SUPERMAN. I'd buy TOM & JERRY and LOONEY TUNES”

“Spanish artist Victor de la Fuente is


ASSASSINI!!
BARRRAAAANG!!!

Some of Victor de la Fuente illustrative art.



“Both Kubert and de la Fuente — I was drawn to them because of their styles.”

shame! *(Laughter.)* The ones on — what do you call — *superheroes*. As an artist, he really is an artist's artist. He can draw anything, and invariably does it just from his head, and it's terrific! If you ever get a chance to see any of his work, it's wonderful.

SANDRA: *I'll have to seek it out!*

CAM: Yep. And I suppose he was an influence as well. Both **Kubert** and **Victor de la Fuente** — their styles — I was drawn to them because of their styles. I was doing very solid-looking drawings. I was never one for drawing light or fairy-like things. It always had to be chunky. And these two guys, **Kubert** and **de la Fuente** — when they drew somebody standing on the ground, the person was *standing on the ground.*

SANDRA: *They had weight. They had mass.*

CAM: Yeah. They had *chunk. (Laughter.)*

Then I went to London, and I went on to France. I hitchhiked around Europe, and in '65 I ended up in France. I started to paint. I didn't actually have a beret, but I had a navy blue and white jersey and I smoked French cigarettes and I drank lots of wine.

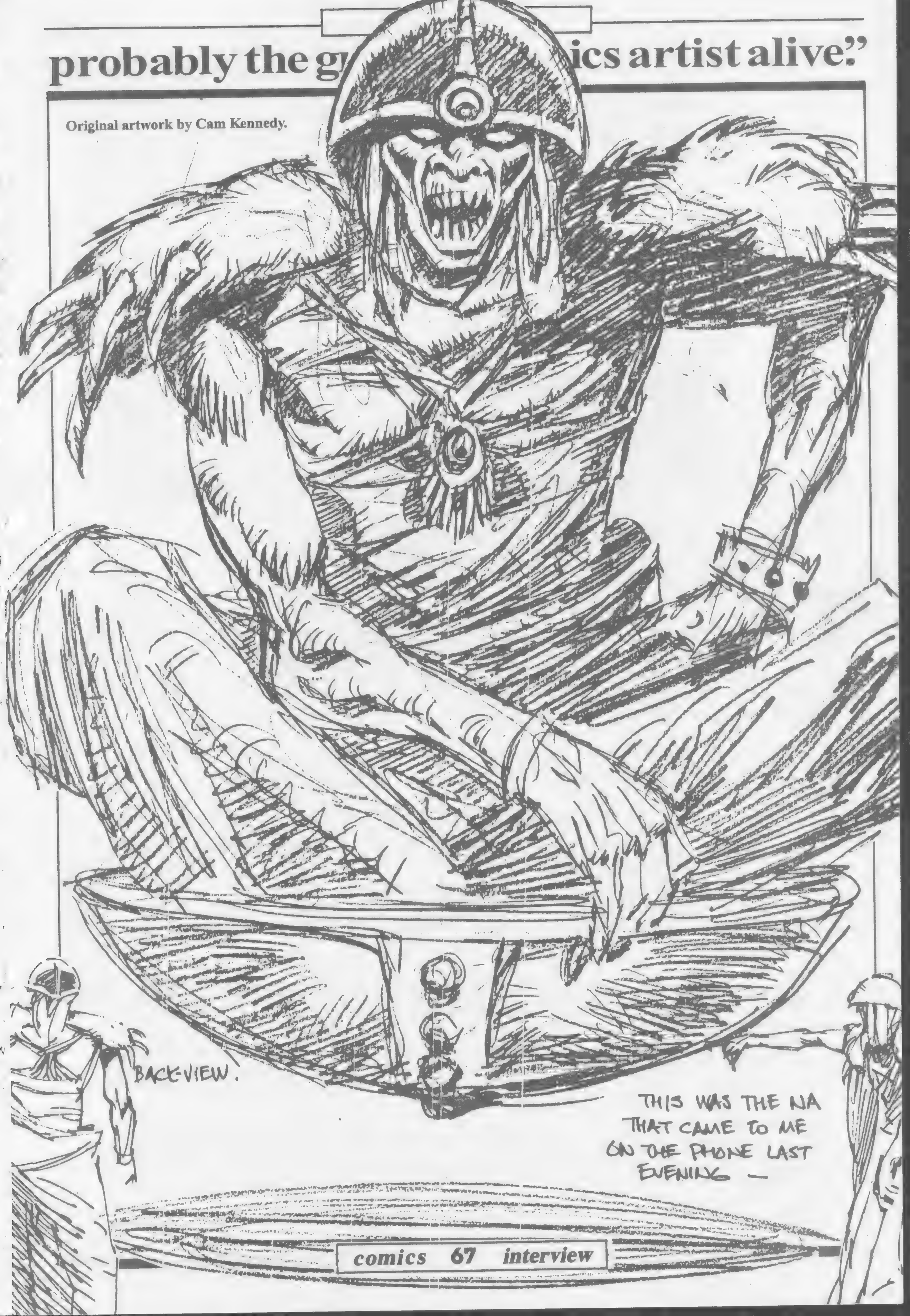
SANDRA: *Did you wear a goatee?*

CAM: Nah . . .

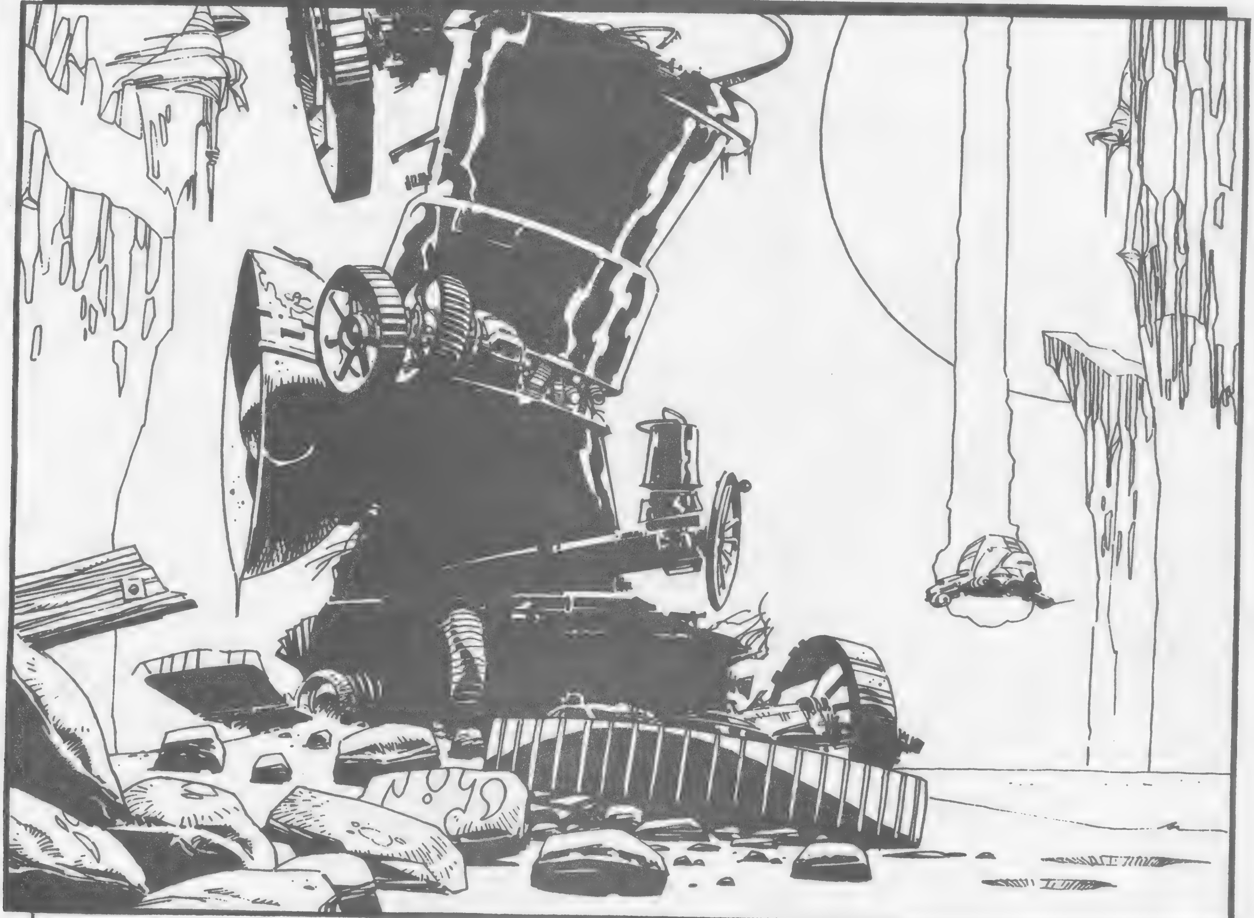
Victor de la Fuente

probably the g ics artist alive.”

Original artwork by Cam Kennedy.


BACK-VIEW.
THIS WAS THE NA THAT CAME TO ME ON THE PHONE LAST EVENING —

"Myself, Alan Grant and John Wagner got



> **"One of the main characters, the heroes, was nothing but a head in a bucket."**

SANDRA: *Thank goodness!*
CAM: I never even thought of it! I always associated that with something you saw in the movies.

I got into comics — I don't know when I first did comics. I did one or two for a Scottish publisher, about 1972. Let people try and collect them. Then I did all those war stories. Then I just abandoned comics. I couldn't get embroiled in all these damn conventions — plus, it was because I was pretty unaware that all that was going on. I tended to draw, and I drew a comic or two to make some money, and then I would stop doing comics until I'd gone out and spent the money, which usually took about a couple of months or something.

SANDRA: *Right.*
CAM: I'd go off and see people and listen to music . . . Everyone was living on their own in the country, and you'd get to know lots of different people . . . You had this in San Francisco, here in America, I think, and even in New York.
SANDRA: *There was a lot of soul searching going on at that time.*
CAM: There you go! That's the word! I can't remember all these words that everybody had when I was younger! *(Laughter.)*

I lived in France for seven years. And when I came back from France I got a job straight away. I went into a commercial art studio. I was there for two weeks and I decided I don't really like this anymore. And a friend of mine said, "You know what I've just been trying to get into?" I said, "What?" And he said, "Comics." I said, "What do you mean, comics?" He said, "Fleetway Publishers in London — they do a lot of comics, and you know, they pay you money for drawing little stories." I said, "Oh." He showed me a couple of comics. He said, "There's this one called 2000 AD. Take a look at it."

So I took a look at it, and I thought, "Oh, I could do this. Yeah, I could do this, I

> **"Maybe Americans weren't *ready* for that."**

together to do a series called OUTCASTS."

think, yeah." So I sent off to Fleetway and they sent me a script by return post. I sent them — I sat down and drew lots of guys in uniforms and things. Bits of wheels and sides of trucks, you know. And they sent me a script by return post.

SANDRA: *Wow!*

CAM: That got me started. And then — oh, I don't know, probably '83, '84, DC sent over the first skeleton mission for British talent and scooped up some guys. I wasn't one of them. Then about six months later myself and **Alan Grant** and **John Wagner** — I don't know if you're familiar —

SANDRA: *Oh, yes! Yes!*

CAM: Well, we all got together and went to do a series called OUTCASTS, and we thought we could sell it through DC. So that was how I got into the American market.

OUTCASTS didn't make us all millionaires. *(Laughter.)* It probably didn't make DC millionaires, either!

SANDRA: *That's all right. They have SUPERMAN and BATMAN.*

CAM: Yeah. But there's a lot of humor in it. And OUTCASTS fans in America are still going around and I still see them at conventions. It's kind of like a cult group. *(Laughter.)* One of the things in OUTCASTS which had never been done in American comics before, is that one of the main characters, one of the heroes, was nothing but a head in a bucket.

SANDRA: *Oh, gross!* (Laughter.)

CAM: And he gets halfway through this story and he starts, you know, he starts going off!

SANDRA: *Sounds like DOOM PATROL!*

CAM: I don't know. You see, I don't read comics. I know their names in DOOM PATROL, but that's —

SANDRA: *Well, there were some rather bizarre things going on in a particular comic a number of years ago that would have included heads in buckets on a regular basis.*

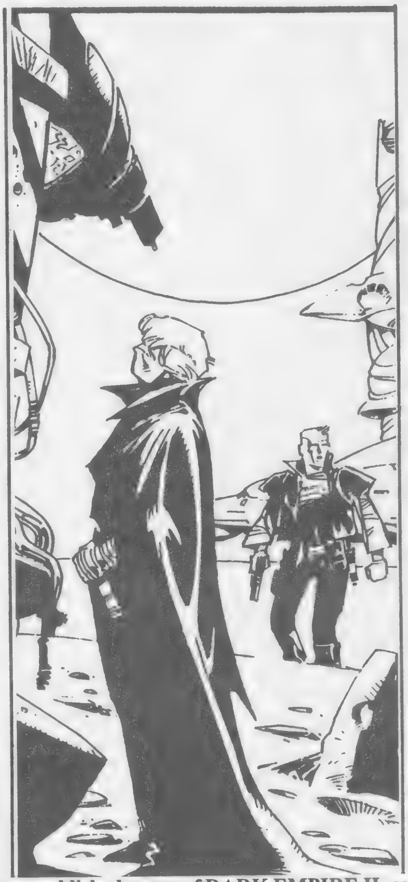
CAM: I hope not a head in a bucket, because we thought that was very unique!

SANDRA: *Well, it was!*

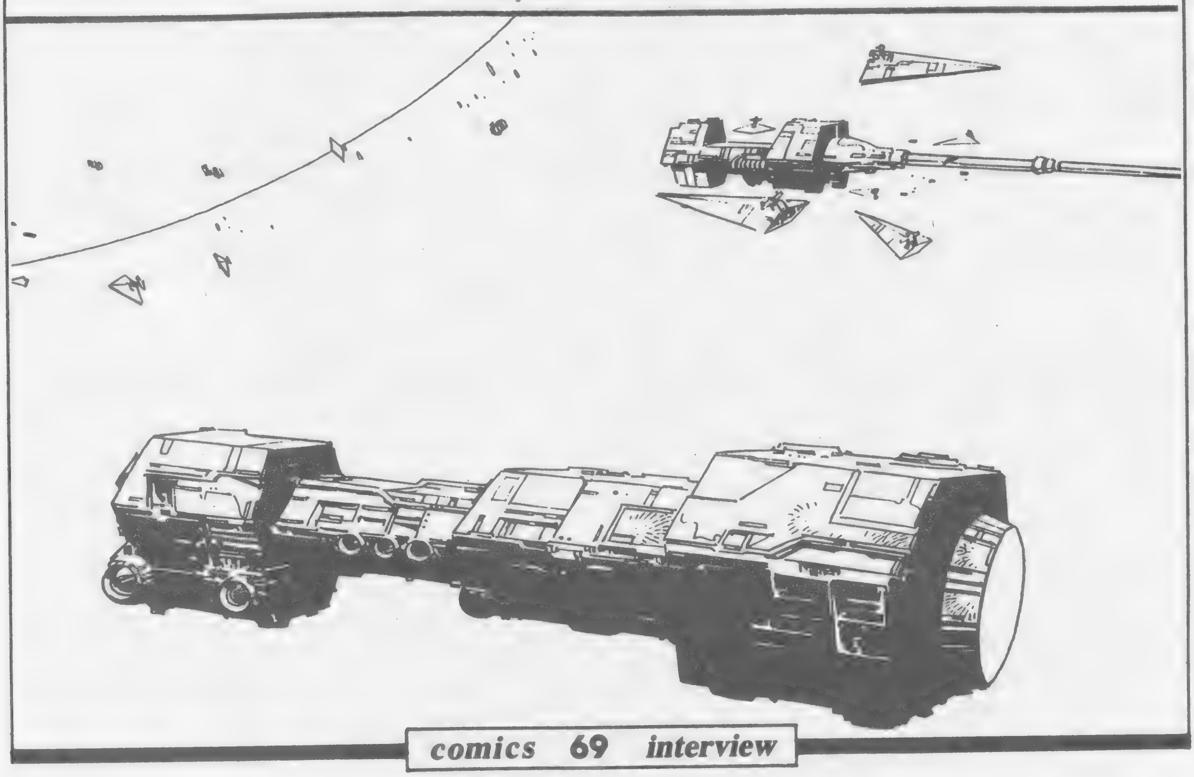
CAM: Maybe they copied it. And the head in the bucket — I'll tell you his name. It was Yancy Queeg. His buddy, who was still alive, carried him around. Of course, every time he would get into a fight, he'd swing it around and hit the other guy in the face. Then he'd look in the bucket and say "Nice one, Yancy!" *(Laughter.)* I don't know. Maybe Americans weren't *ready* for that kind of thing at that point.

SANDRA: *I think it's great!*

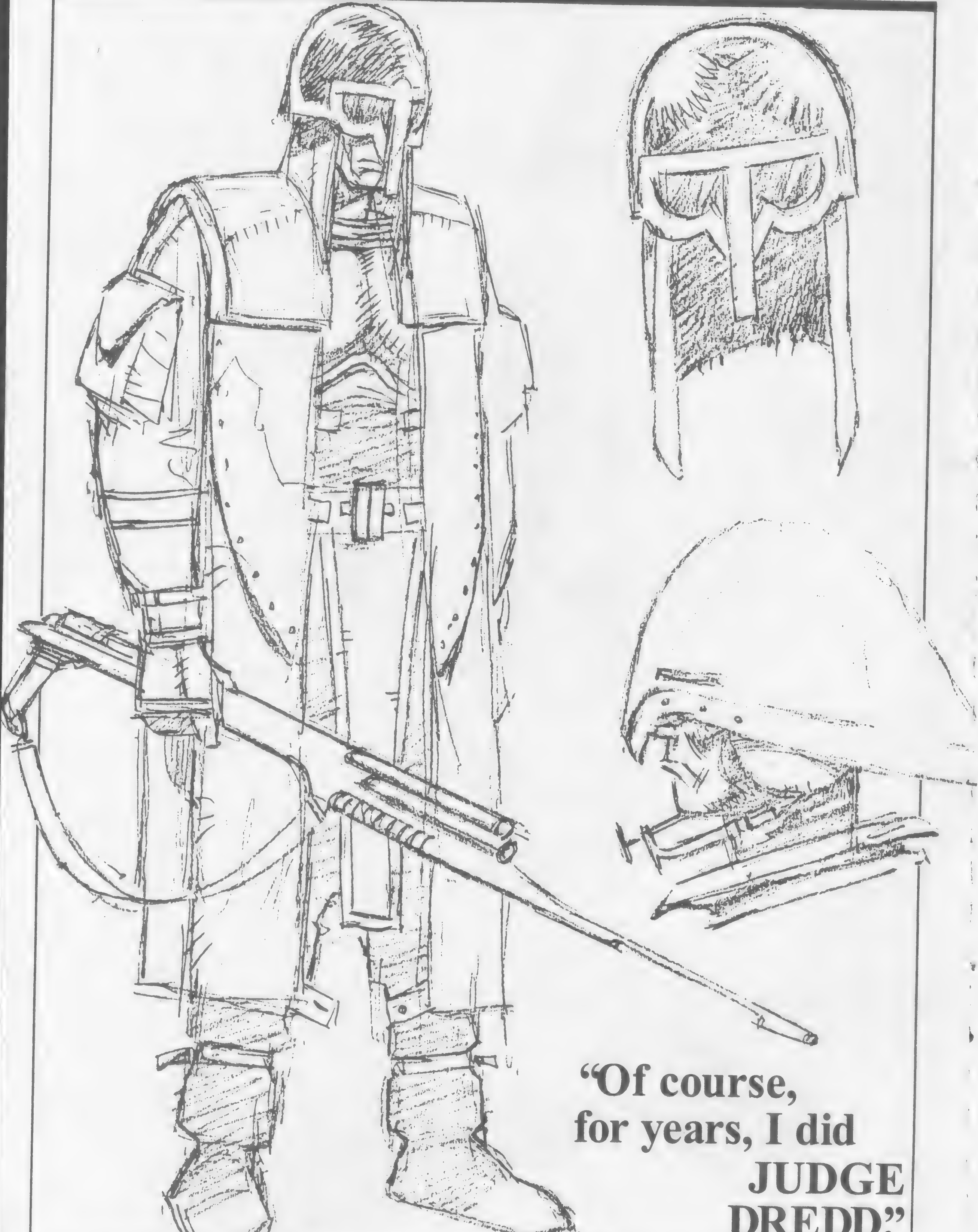
CAM: After that, I did a couple of other things. I did a DAREDEVIL ANNUAL, and I did couple of issues of SPECTRE.



Preview art from unpublished pages of DARK EMPIRE II, compliments of Cam Kennedy and Dark Horse Comics.

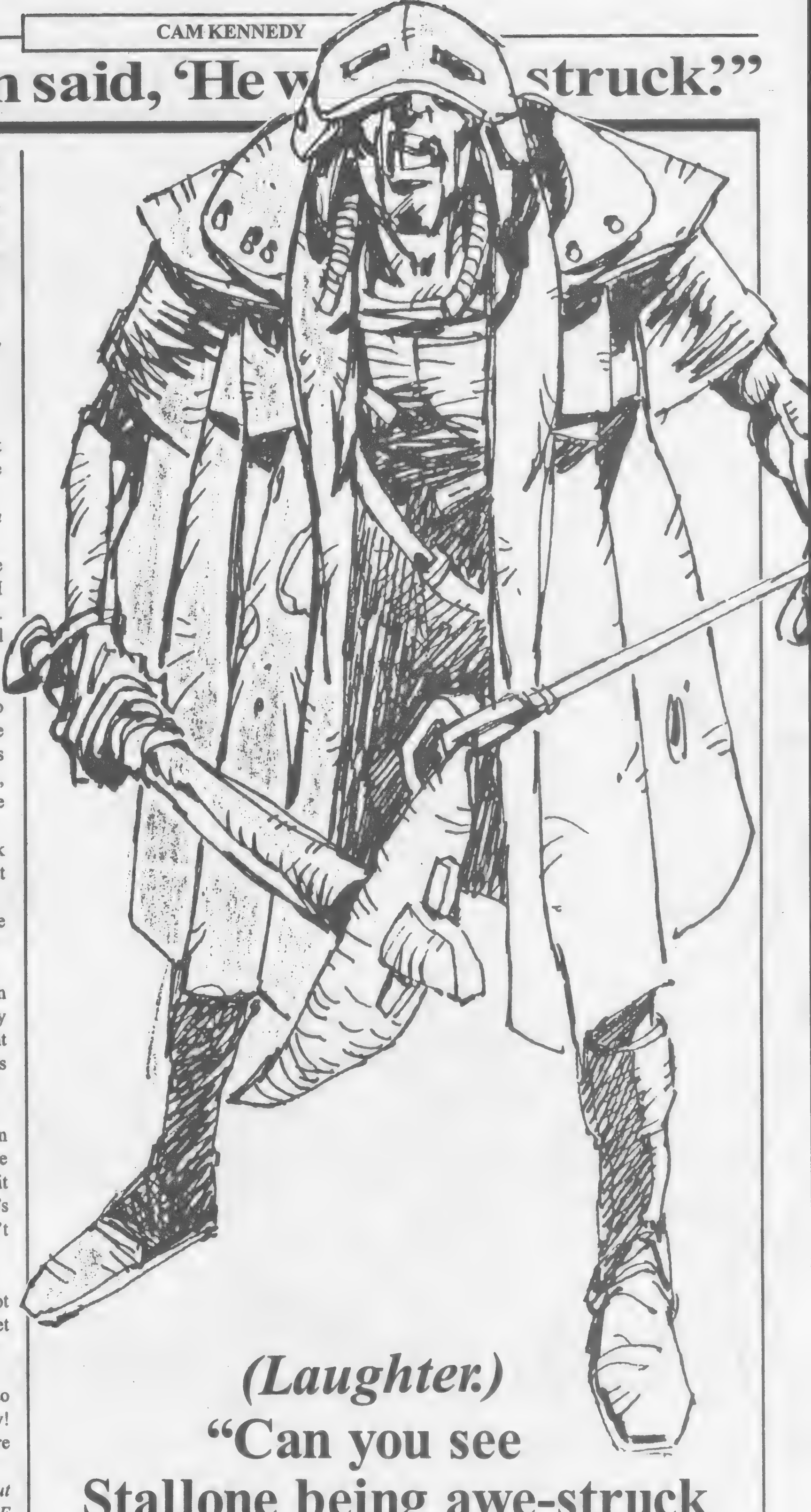


“Stallone called Wagner. I said, ‘What’d



“Of course,
for years, I did
JUDGE
DREDD.”

he say?’ John said, ‘He w struck.’”



Then with John and Alan again, I did a PUNISHER hardback for Marvel, the Scottish one, where we took the Punisher to Scotland. That was good fun, because John and Alan are both Scottish. So it was the Three McMusketeers!

Of course, for years, I did JUDGE DREDD with John and Alan.

SANDRA: *And who was doing JUDGE DREDD at the time?*

CAM: That was Fleetway.

SANDRA: *I thought so.*

CAM: This was long before DC bought it. Judge Dredd, I don’t know, he must be on the go for about 17 years —

SANDRA: *He’s been around quite a while!*

CAM: Yeah. Yeah. Yeah. I have a nice story. I spoke to **John Wagner** today — I called him in England, where he lives. And **Sylvester Stallone** actually called him last week.

SANDRA: *Sylvester Stallone? Wow!*

CAM: Yeah. So I said to John, I said, “So what happened? What did he say?” He said, “I think at the beginning, he was awe-struck, but once he was over his awe, you know, we could have a reasonable conversation.” *(Laughter.)*

Can you see **Stallone** being awe-struck because he’s speaking to John? That’s just the way John claims up!

I might be working with John in the future again. Probably next year.

SANDRA: *Great!*

CAM: I think the American market can certainly use him at times. He’s very prolific, and he can give a whole different twist on things. I suppose **Alan Grant** has been working for DC, I don’t know —

SANDRA: *For a long time.*

CAM: Must be about nine years, ten years, I don’t know. You’d probably have to check that out, but I’m pretty sure it would be nine or ten years. And he’s produced a lot for DC. He’s done I don’t know how many BATMANs —

SANDRA: *Very creative.*

CAM: Oh, yeah! There are an awful lot of creative people in America, don’t get me wrong!

SANDRA: *Oh, no!*

CAM: Out of 260 million, there’s got to be *somebody* that can write a story! *(Laughter.)* Anyway, I’m lost as to where I was.

SANDRA: *You were telling me about how you’d been working on JUDGE DREDD at Fleetway.*

CAM: I did THE OUTCASTS, and I continued to do JUDGE DREDD. And before JUDGE DREDD, just before JUDGE DREDD, I did a couple of ROGUE TROOPERs. At one point you

(Laughter.)

“Can you see Stallone being awe-struck because he’s speaking to John Wagner?”

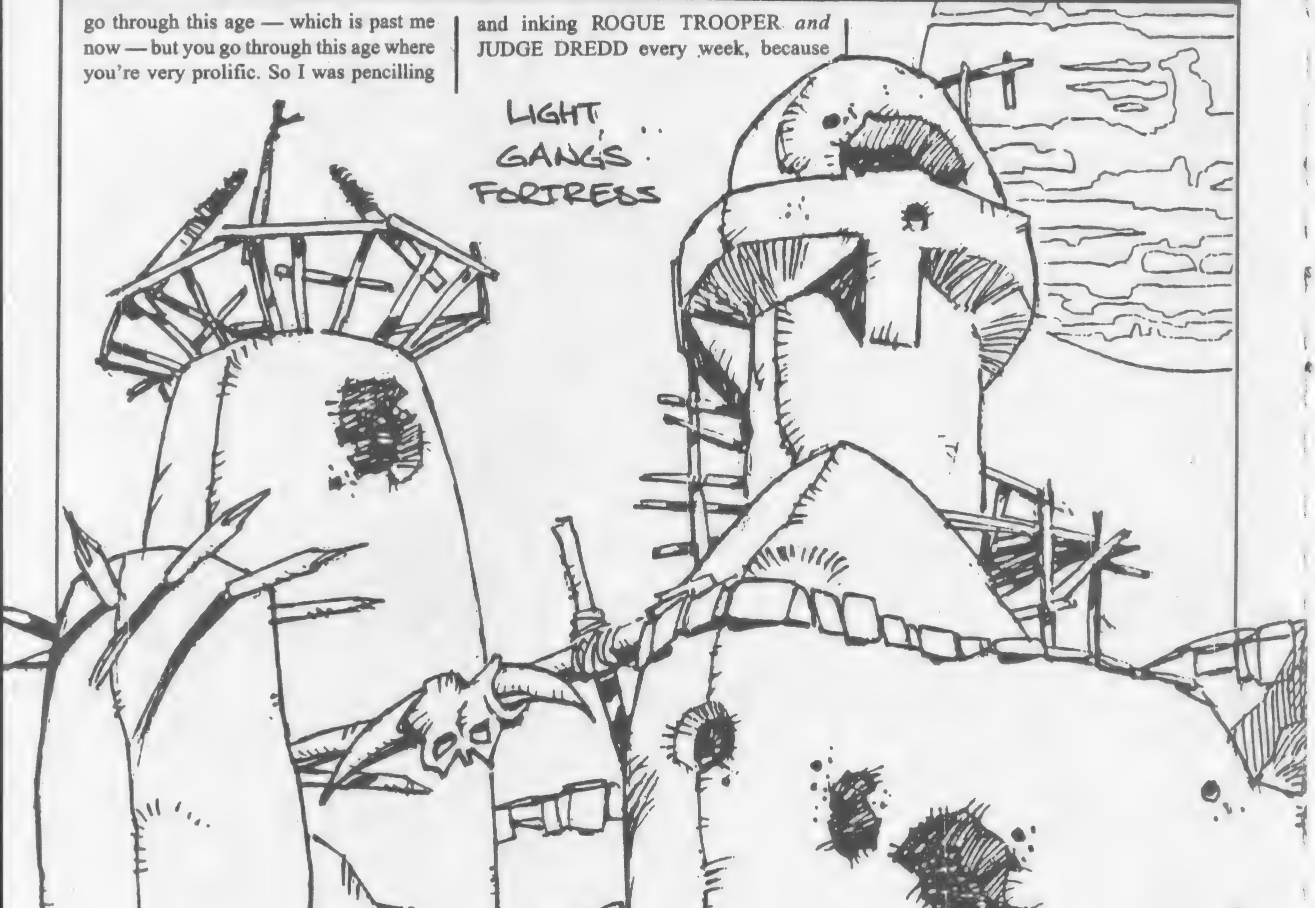
"I was pencilling and inking ROGUE TROOPER

go through this age — which is past me now — but you go through this age where you're very prolific. So I was pencilling and inking ROGUE TROOPER *and* JUDGE DREDD every week, because 2000 AD was a weekly comic. And the DREDD stories were, I think, about seven pages long, and ROGUE TROOPER was five pages long. So I was managing to do 12 pages in a week. There was a lot of night work involved in that. I was just a single parent at the time. I wouldn't like to do it now. *(Laughter.)* It was far too much to do.

SANDRA: *On ROGUE TROOPER, were you the writer and the artist?*

CAM: No, no. The writer was somebody else. And of course on DREDD, the writer was John. Or John and Alan sometimes, and sometimes another guy called **T.B. Grover.**

I was working at doing various things — stuff for America and stuff for En-



and JUDGE DREDD, 12 pages in a week."

gland. Eventually, I met **Tom Veitch** and we decided to do LIGHT AND DARKNESS WAR together. Then after that, we did STAR WARS. In between, I did DREDD, and other stuff for America. I just can't remember just now. I did four issues of AN AMERICAN GLADIATOR — written by John and Alan. I did the BATMAN/DREDD last year.

SANDRA: *Right!That was beautiful!*

CAM: I did BATMAN/DREDD in between DARK EMPIRE I and starting DARK EMPIRE II. That kind of brings you up to date.

SANDRA: *That's a wonderful resume you have!*

CAM: There's a lot more, but I know you'll be wanting to go to your bed in about an hour.

SANDRA: (Laughter.) *No, I'll be going and rummaging through my back-issues box to find a few of these things and read them again. So, what do you enjoy the most about your comic work now?*

CAM: I'll tell you what I get a big kick from: I really enjoy meeting people who really have looked at the comic. I've obviously given them a lot of happiness. And I get a buzz out of that.

SANDRA: *I understand you were just at a convention earlier this week.*

CAM: Yeah. I was at the one in Portland. It wasn't San Diego.

SANDRA: *That's good, because San Diego's too big now.*

CAM: I don't know. I love staying in San Diego. I generally overrun my allotted time, because I really can't turn people away. And some of them are really a bit nervous — I don't know why, but they get nervous about meeting this person that's drawing this thing that maybe they like. So if they're waiting in line and then some official says okay, that's it, we're cutting the line here; Cam's finishing at one o'clock or whatever — well, I try not to let the officials do that. Because — I'm only sitting there, doing that, and I've got nice shoes on because these people put their hands in their pockets and bought the comic books originally.

SANDRA: *Well, I can tell you, from the fan's point of view, when somebody has the opportunity to meet an artist or a writer who they've admired for years, it is nervousness time, because these are people who have influenced your life. And that may be part of it. I have been influenced by comic books for decades.*

CAM: I've never gone through that. I've been influenced by musicians, or maybe an actor or two, but I've never been a fanboy of anybody in comics. Having said that, we had **Al Williamson** and his wife

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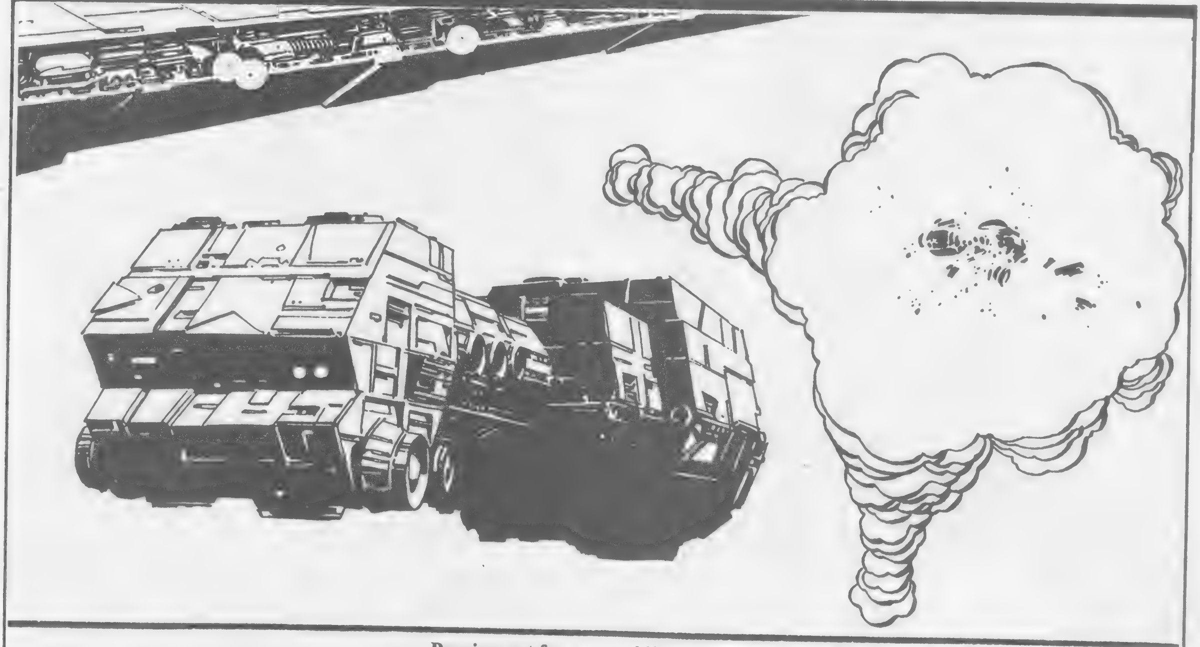
"I did BATMAN/DREDD in between DARK EMPIRE I and starting DARK EMPIRE II."



here last night for dinner. Do you know **Al Williamson?**

SANDRA: *Oh, yes!*

CAM: Al was through for the convention. It's the first time we've met. We struck up a really good friendship. Maybe Al and I will do something —

SANDRA: *That would be terrific!*

CAM: We could do ZIMMER WARS. Do you know what a zimmer is?

SANDRA: *Uh . . .*

CAM: It's one of these walking frames that elderly people have. What else would you like to ask me?

SANDRA: *I'd just like to know what other goals you have that you would like to achieve. You've done so much with your career, and you've touched on so many different directions. Is there anything left you haven't done that you'd like to do?*

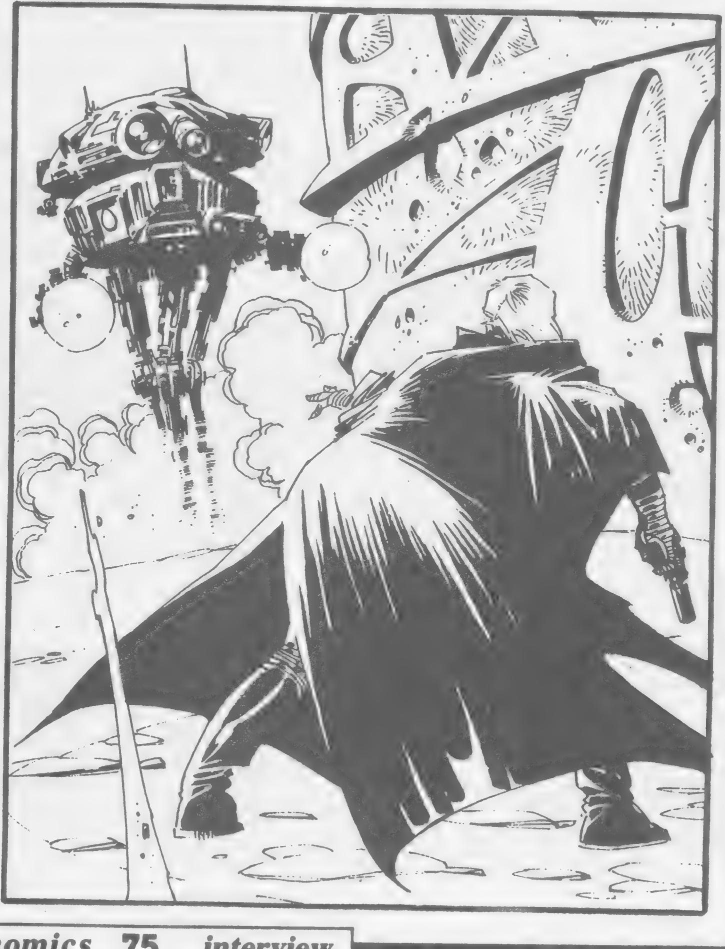
CAM: I'd like to — well, I don't *have* to do it; I can actually live without it. I'd be interested sometime in doing a really dark BATMAN. Using the kind of pallette that I use.

SANDRA: *I think that would be fascinating.*

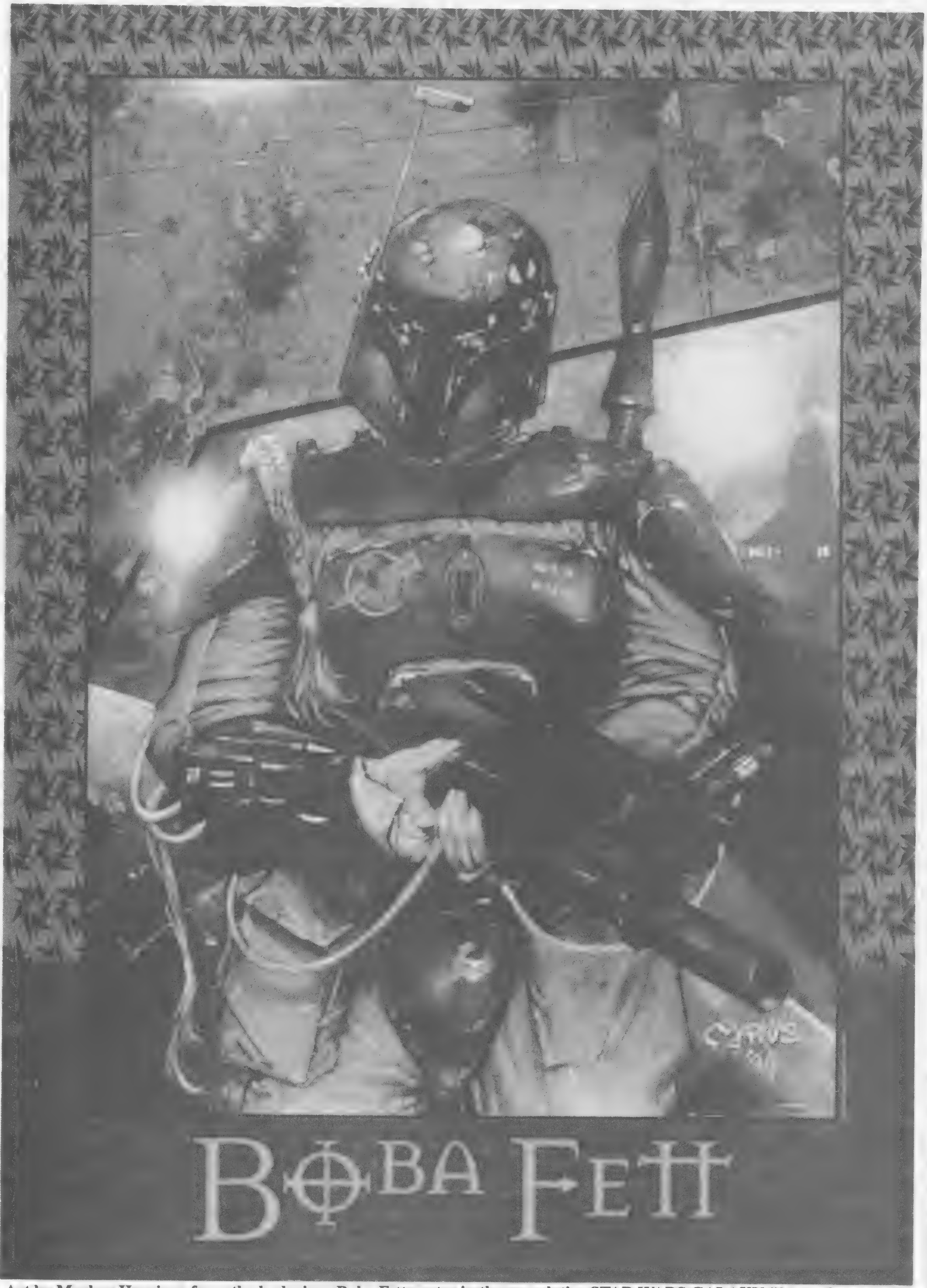
CAM: Perhaps no bright colors in it. It's kind of difficult to explain it to you, but very sombre.

No, apart from what I'd like to do, I'd just like to try and stay healthy and get enjoyment from my family, and then — I don't know, I'm getting to an age in a few years' time — I'd like to be a grandfather. That would be fine.

Preview art from unpublished pages of DARK EMPIRE II, compliments of Cam Kennedy and Dark Horse Comics.



"Boba Fett's riding a new wave of popularity."



Art by Markus Harrison from the bodacious Boba Fett poster in the superlative STAR WARS GALAXY #1 mag from totally-awesome Topps.

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STAR WARS
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FALL 1994 • EDITION NUMBER 1

BOB WOODS

Inspired instantly in 1977 by George Lucas' original STAR WARS film, Bob Woods has spent the rest of his life involved in science-fiction publishing. First at STARLOG, and now working with Topps on STAR WARS GALAXY magazine, Woods has been instrumental in helping to build the enormous cult audience that has kept STAR WARS alive. We had the opportunity to chat with Bob about his past, the new magazine, and what's upcoming in the galaxy far, far away . . .

VITAL STATISTICS

Name: Bob Woods
Age: 41
Occupation: Editor/writer
Place of Birth: Syracuse, NY
Currently Reside: Madison, CT
Education: Bachelor's degree in journalism from Syracuse University.
Hobbies/Interests: Sports, reading, computers, motorcycling, helping wife raise two kids and one on the way
Influences: SATURDAY EVENING POST as a kid, LOOK, and LIFE
Thanks: To **Ira Friedman,** publisher at Topps, who is responsible for this magazine

MARK LUCAS: *How did the Topps STAR WARS magazine come about?*

BOB WOODS: I should first tell you that I'm not a Topps employee. I'm a freelancer who has worked with Topps regularly for the past five years. They have hired me to be the editor of the magazine. I was the editor previous to this of the Topps baseball magazine that Topps published for four years.

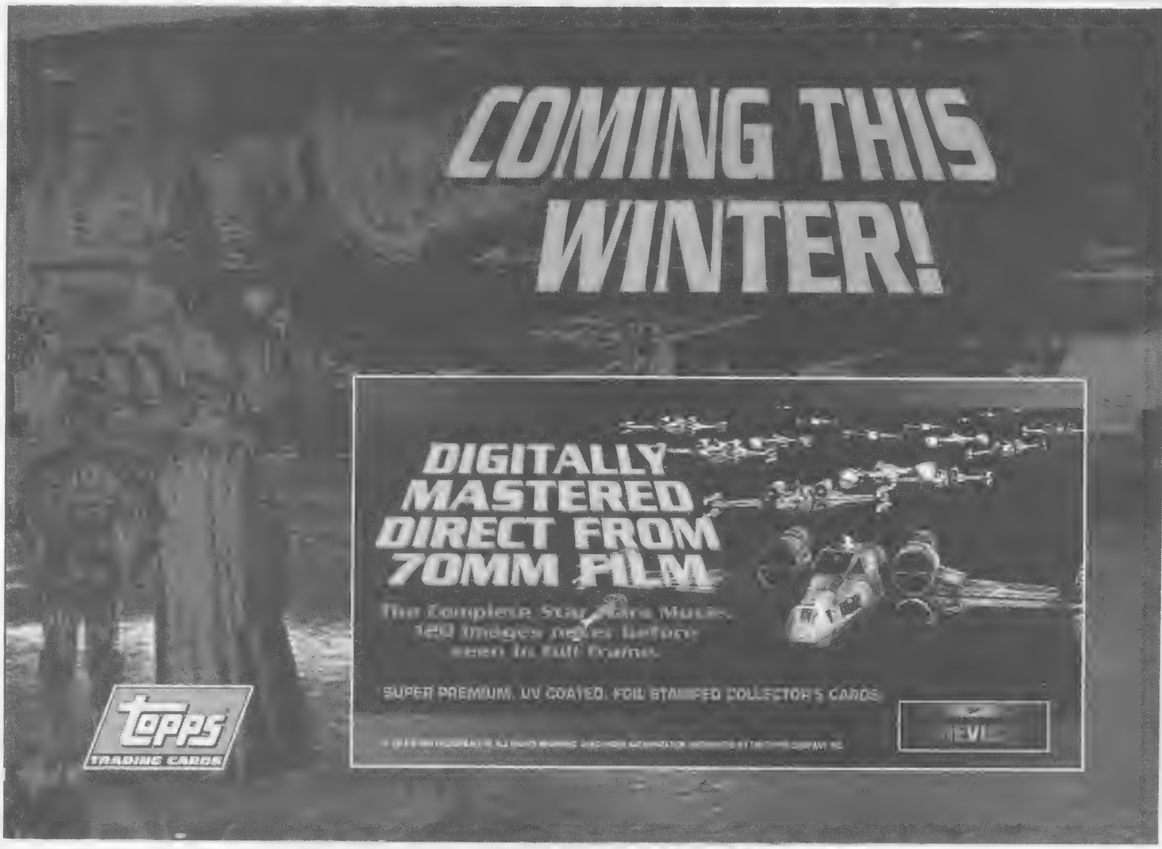
MARK: *What was that called?*

BOB: Simply TOPPS MAGAZINE. It was a quarterly. It was out for four years. It was somewhat of a similar thing, with the cards connection.

As you probably know, for a couple of years Topps has worked with **George Lucas** on the Galaxy card series. They're now preparing their third series of art cards. These are the STAR WARS GALAXY cards. They've gone out into the comics art world and commissioned dozens of different artists and illustrators to do their interpretation of characters, scenes, hardware, and all the various elements of STAR WARS, and put them on these very nice cards. They've been a big success out in the marketplace, especially in the comics trade.

So, the magazine was somewhat an

“Topps worked with Lucas on the STAR WARS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Topps TRADING CARDS
EVI

Scattered here and throughout: Samples of the new Topps Widevision STAR WARS super premium full-frame trading cards, digitally mastered direct from 70mm film.

outgrowth of that, with the cards and the association with **Lucas. Lucas** is actively seeking licensees these days for various different products. They've really turned up the marketing heat on the property again. Interest has maintained itself since 1977. They've cranked it up a few notches, with toys and books. It's at a higher level now. They've wanted to get a magazine out there. For several years they've had a fan magazine with a limited circulation.

“The magazine was an outgrowth of that.”

STAR WARS
COMING SOON TO A GALAXY NEAR YOU...
DEVLS

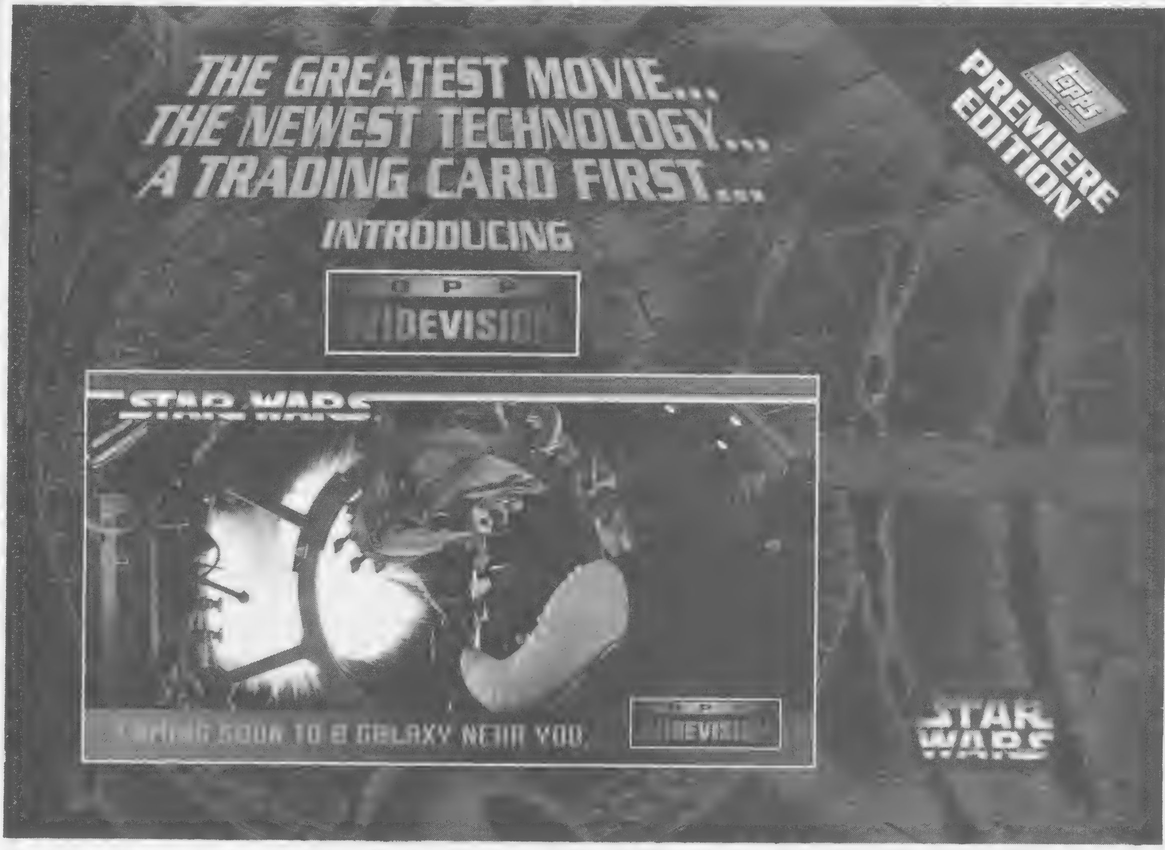
Then last winter we started talking with **Lucy Wilson,** who's the head of publishing licensing in California for **Lucas.** They got input from several different publishers and Topps got the contract. We've been putting this together now since early spring. It's going to be a quarterly magazine, marketed through the comics trade, in the thousands of comics shops around the country. It'll also be out on newsstands around the country. Starting with the second issue, we'll have subscriptions.

MARK: *What sort of content will it contain?*

BOB: I'll just take you through. We've a total of 68 pages in the first issue. The front of the magazine has a news potpourri section called “Around the Galaxy,” which tells about new products and news from within LucasFilm, some fan news, and some short, interesting items.

Then, we have an interview and art portfolio of **Ken Steacy.** He's done a lot of comics work over the years. He did an original illustration for the cover, a scene of Boba Fett and a battle he's having, a high-action scene Ken's put together.

GALAXY cards in the comics art world.”



Ken’s done some work for the STAR WARS GALAXY card series for Topps, including the poster art. It’s a really dynamic painting of Darth Vader. We have an interview with Ken and various samples of his work over the years.

From there, we go into a story put together for us by West End Games. They’re a licensee from LucasFilm that puts together role-playing game materials. It’s usually in the form of books, how to play role-playing games using STAR WARS characters. They then have various sourcebooks, which are filled with information about the characters you use in the role-playing games. It’s like new stories they’ve written in conjunction with LucasFilm that expand on the original stories. They’ve done something like that for us, a story about a character — a bounty hunter. We introduce him and all the realm of role-playing games.

Then we have a book excerpt. There’s a new STAR WARS novel, the sixth hardcover. It’s adult-oriented. This one is the latest, called THE CRYSTAL STAR, by **Vonda McIntyre.** We have an excerpt from that and an interview with the author. We had some original art done for it, along with running the cover art, done by **Drew Struzan.**

We also have a column on a brand-new computer game, a CD-ROM, coming out from LucasArts Entertainment, called DARK FORCES. They’ve developed a brand-new game system. We have some nice screen shots from that in there.

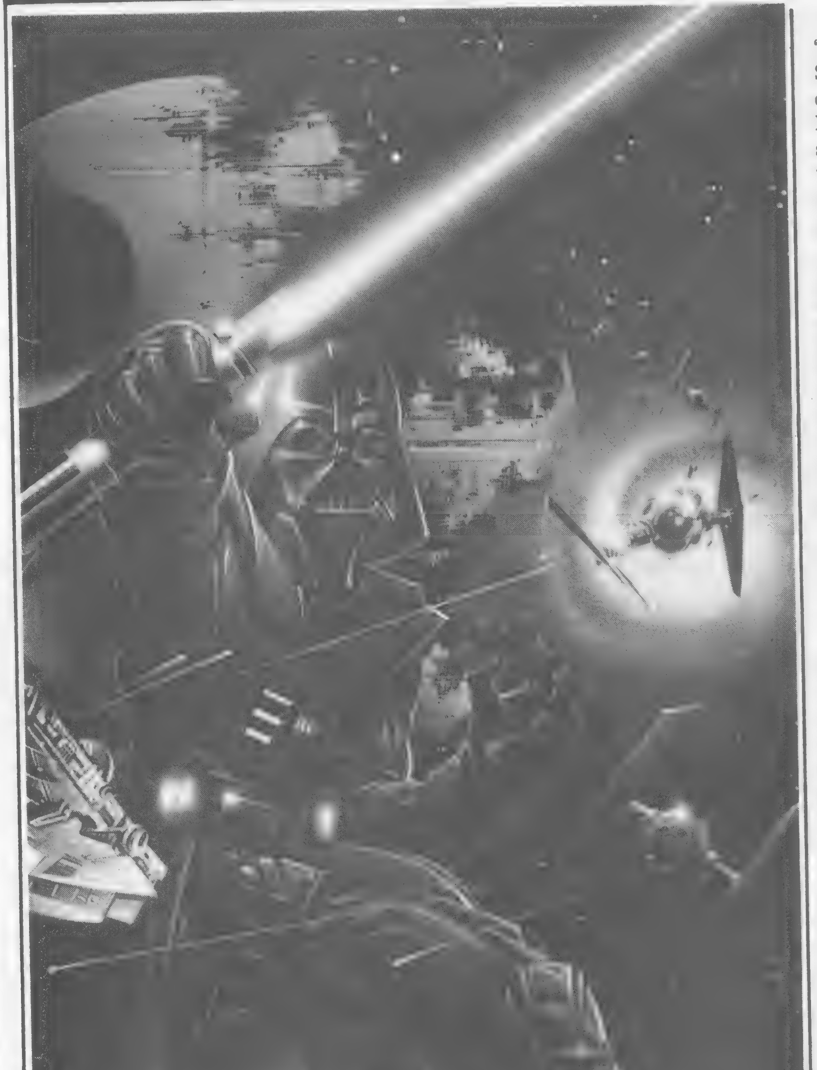
Then we have another column on comics, which delves into a couple of new STAR WARS titles coming out from Dark Horse Comics, starting in October. That’s followed by an original eight-page comics adventure, done for us exclusively by Dark Horse, a Droids story focusing on C3PO and R2D2.

Then we have a column on special effects, which explains a system done back in the ’50s, an optical printing system called VistaVision. It was developed back in the ’50s for THE TEN COMMANDMENTS, NORTH BY NORTHWEST, and other classic movies. When **Lucas** was doing the preproduction on his original STAR WARS, he needed some way to execute some of the sophisticated effects he had planned. That’s when his people from what has now grown into Industrial Light and Magic revived VistaVision. It was used in all three of the movies.

Then follows an article about STAR WARS collectibles. This examines the whole niche in the collectibles area of ceramic figurines that have been made over the years, the mugs and cookie jars and figures themselves. They’re becoming very hot collectibles in the hobby.

“The magazine covers all aspects: books, games, comics, online stuff, collectibles, the art.”

"We have an original comics adventure



Ken Steacy original painted art from STAR WARS GALAXY #1 (where it appears in full unmitigated color).

Then we have a column that we call "Cybernotes," which will talk about how STAR WARS has a very large presence on the computer networks, including Internet, America Online, and Compuserve, the various online networks out there, and how collectors, fans and publishers come together in one way or another. It's interesting.

Then we have a trivia contest. In the center of the magazine we have a fold-out Boba Fett poster. Boba's riding a new wave of popularity. There's something he strikes in fans. He's probably more popular these days than Darth Vader as far as bad guys go. I think maybe it's all his nifty hardware and mysterious nature. The other side of the poster is a history about him, where he's appeared, and photos of his appearances in the movies. That's the standard edition of the magazine.

We're also putting out a deluxe collector's edition which will only be offered into the hobby trade, into the comics shops themselves, and not onto the newsstand. That will be polybagged in a sealed plastic bag, which will include an ashcan comic from Dark Horse, a sample of a work in progress. There's also going to be a Topps Finest STAR WARS card. It contains a high-end process they've developed there. It will feature **Ralph McQuarrie** art, who was one of the original artists and illustrators working with **George Lucas** in developing the STAR WARS universe, doing a lot of preproduction art and other ancillary art over the years. We will have one of these new Wide Vision cards that Topps has developed with LucasFilm, which takes the wide format the movie was originally printed in. Instead of squishing these images, as you normally would on a card, it's a very wide card and is able to take in the whole scene. With other outside companies, they've developed a reproduction process which is really breathtaking. It gives you incredible detail, taken in digital form.

MARK: *Are those taken from the movie frames?*

BOB: From the laserdisk. It's the type of images you've never seen before. They're not publicity stills. They're directly from the movies.

MARK: *Sounds like a full issue.*

BOB: It is. Just the name of the magazine, STAR WARS GALAXY, brings in all the various aspects of what's going on: books, games, comics, the online stuff, the collectibles, the art. We wanted to give it all a fresh look, rather than going back and rehashing what people have

done for us exclusively, a Droids story.”

already known about the characters or the stories themselves. That's the goal of the magazine, not to just rehash things from the past but to look at them in a new light, to commission new art, and to look at the new ways the characters and stories are still being enjoyed.

It's a double challenge in that we have a whole core of fans out there who were around back in '77 when the film came out, people in their 30s and 40s who've stayed with it all these years, as well as generations of kids who've been introduced to the movies through the toys, cards, games or comics. It's almost like the **Grateful Dead,** where they just keep passing from one generation to the next. It's a challenge. We know we have younger readers. We know we have older readers. We don't want to turn off the older readers by being juvenile but we don't want to turn off the younger readers by being too sophisticated for them. Hopefully, we've achieved that. It's been a real experience working closely with people from LucasFilm in gathering information and making sure we get everything right according to the stories. It's come together very nicely.

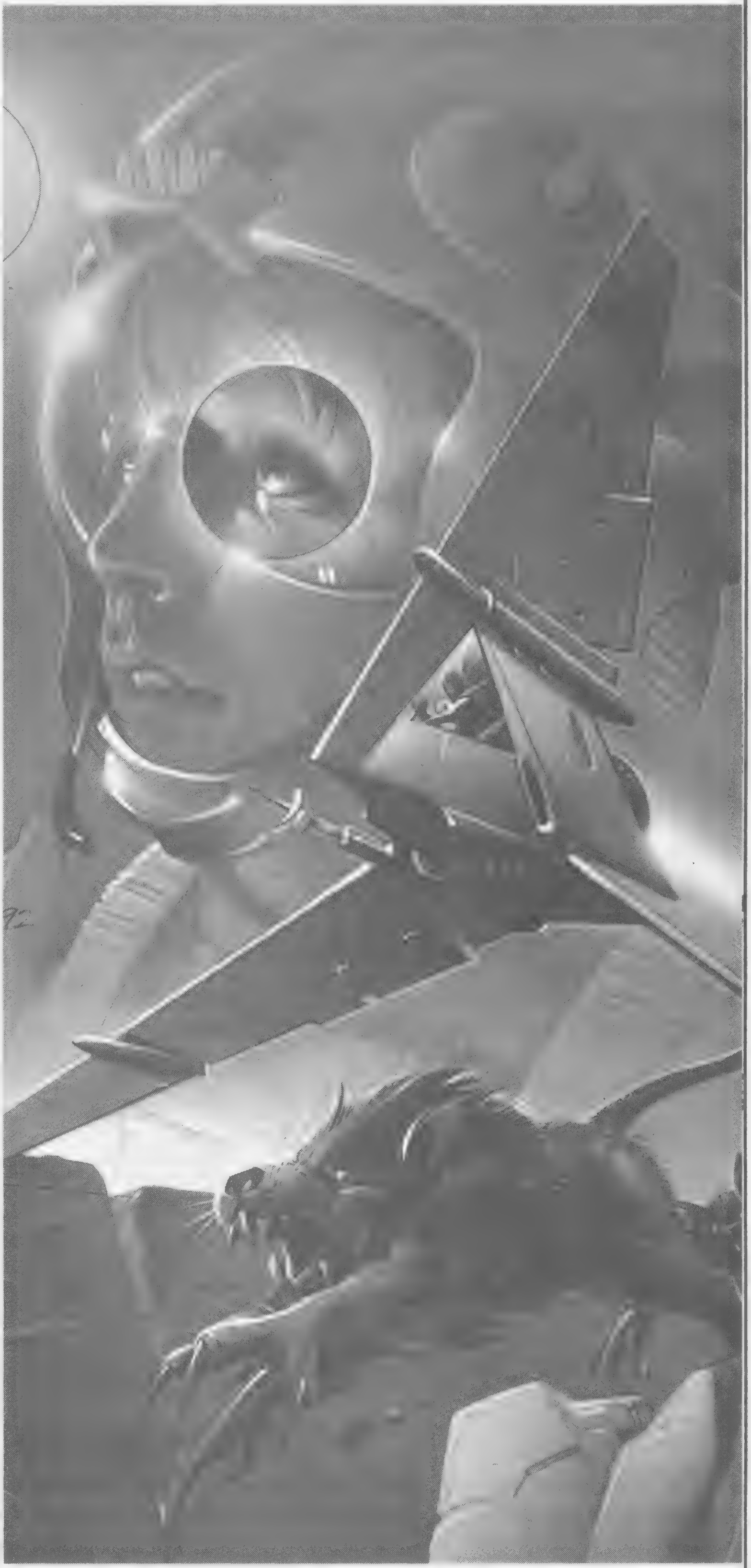
MARK: *What can you tell us about the new films?*

BOB: Nothing. As much as I'm not a Topps employee and can't tell you what's going on internally there, I'm removed again from LucasFilm. I'm not allowed to divulge. But, there is a news item in the magazine that will clarify some of the rumors going around. There will be another original movie down the line. We're sworn to secrecy for the time being. And, I'm not going to mess with **George Lucas.**

MARK: *What do you account for the sudden renewed interest in STAR WARS?*

BOB: Part of it is that they've turned up the heat on licensing. You're going to create interest alone by putting the products out there. But, there's obviously an appetite for it as well.

I don't know what it is. It's probably the stories themselves, timeless stories of heroics that go back to the original storytellers thousands of years ago. It's the Quest for the Holy Grail. It's the evil forces trying to take over the people. It's the rebellion, with the good triumphing over the evil. I think the setting and the science-fiction realm and the spaceships puts another spin on these old stories told in a different light. And, there are some great characters, the archetypal hero in Luke Skywalker and the ultimate villain in Darth Vader. As every generation of kids gets into this, it hasn't lost any of its

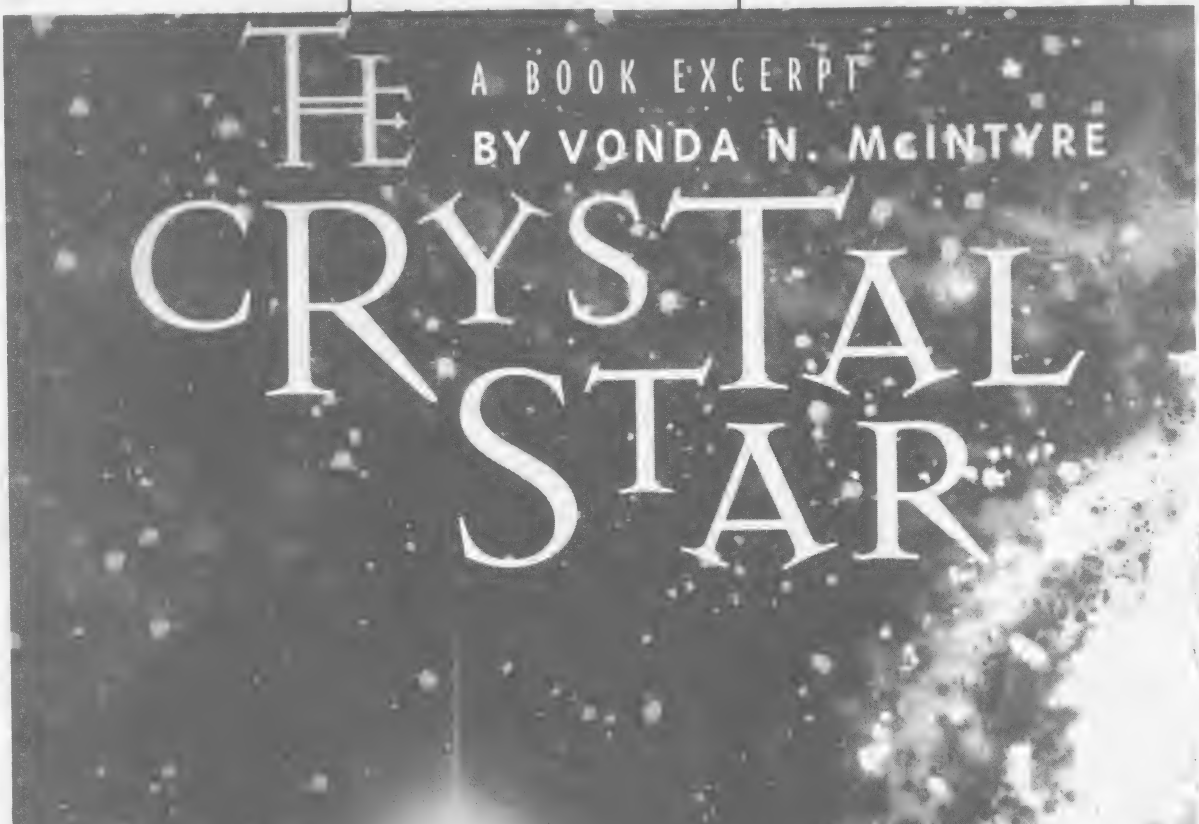


“There’s a new STAR WARS novel, the sixth.

appeal. It’s funny to go back to that original movie now; it looks dated compared to all of the really sophisticated science fiction/special effects movies that have come out since. Which only makes you wonder what **George Lucas** will be doing for his next movie. Given that he was really at the leading edge of movie technology back then, I think he’ll take full advantage of what’s out there now and move it up a notch or two: special effects and digital processing. I think, really, the stories are simply good. They haven’t lost their appeal over time. It’s a phenomenon.

MARK: *What does STAR WARS mean to Bob Woods?*

BOB: I can vividly remember seeing the movie. It’s one of those things: I was at Woodstock; I know where I was when JFK was shot. It’s one of those imprints

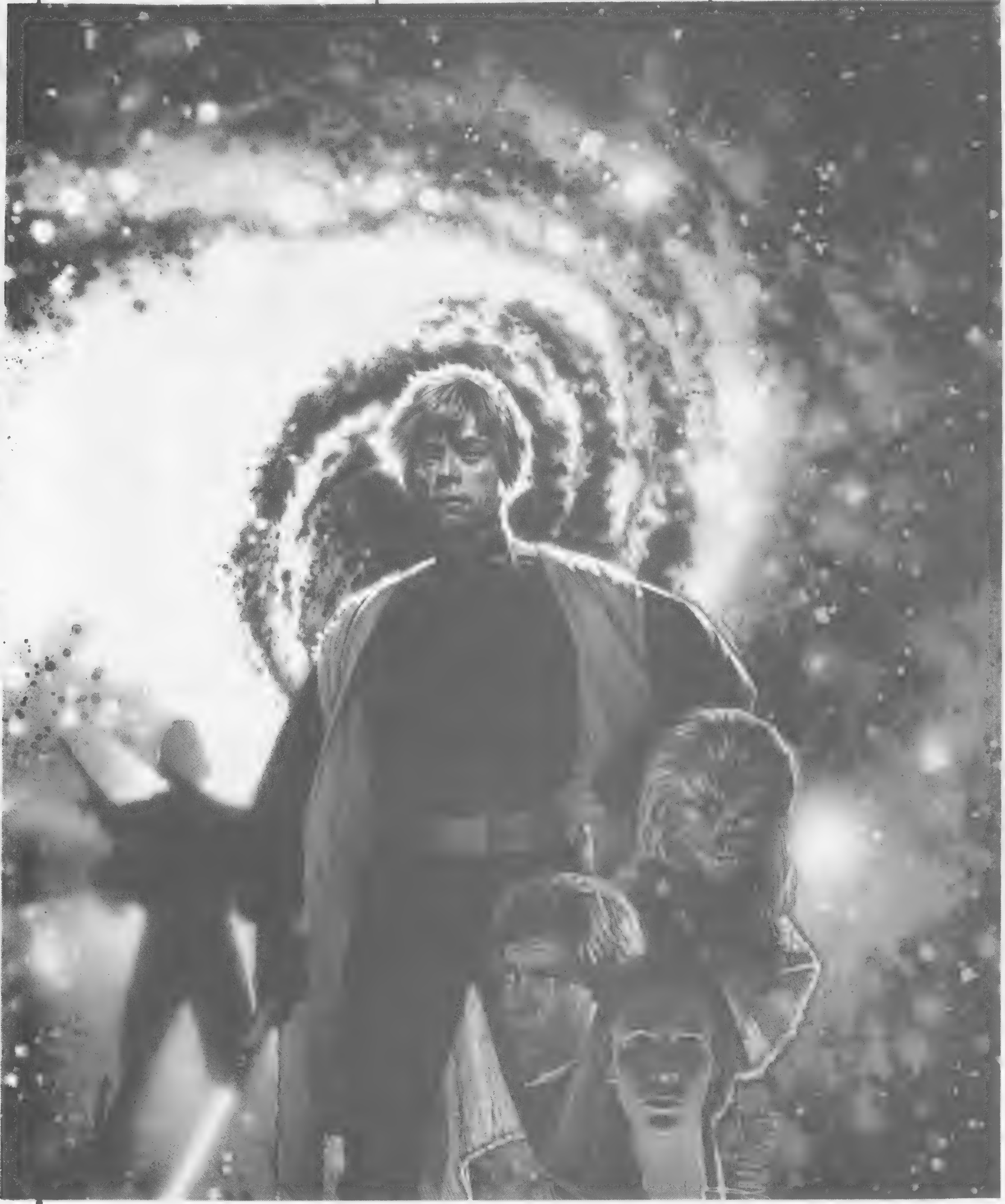


Respected illustrator Drew Struzan’s art for the new STAR WARS novel, an excerpt from which appears in the first issue of Topps’ new STAR WARS magazine.

you have throughout your life. It was just such a fun movie. That's the essence of it. I didn't get into the deep meaning of it or the religiosity or what these characters represented. It was just a lot of fun.

Then in '77 I went to work for STARLOG magazine. It was the seventh issue or so. That was my professional relationship with the movies. We obviously followed them very closely in those magazines. They were probably kept alive by STAR WARS and the interest generated as well as those movies and TV shows that got their launch from STAR WARS. I got a good dose of the characters and what was going on behind the scenes there.

It's fun to come back and be involved with it again. It's a way to revive some of those interests that I had back then. I'll admit I can't tell you chapter and verse all



"There will be another movie. We're sworn to

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secrecy. I'm not going to mess with George Lucas.”

Double Your STAR WARS PLEASURE

On the heels of one all-new comic, Dark Horse will release the long-awaited sequel to another

BY CHARLIE NOVINSKIE

What could be better than the premiere of a brand-new *Star Wars* series from Dark Horse Comics? How about the hotly anticipated sequel to a previous one. Well, that's exactly the double dip being scooped out to hungry fans from Dark Horse's Portland, Oregon, headquarters over the next few months.

The adventure begins in October with the release of *Star Wars: Tales of the Jedi/Dark Lords of the Sith*, the first of 12 monthly comics in a two-part series of all-new stories. Then, in December, the sequel to 1991's phenomenal *Star Wars: Dark Empire* series hits comic shops and newsstands. What a great way to ring in a new year!

Dark Lords of the Sith combines the writing talents of two well-known *Star Wars* contributors—Tom Veitch, author of the original *Dark Empire* comics, and Kevin J. Anderson, author of Bantam Books' *Jedi Academy* trilogy of novels. Anderson calls *Dark Lords of the Sith* “a science fiction version of *War and Peace*.” Could we have another epic on our hands here?

SCENES FROM THE FIRST *DARK LORDS OF THE SITH*, INCLUDING COVER ART (RIGHT) BY HUGH FLEMING

Sample spread from Topps' new STAR WARS magazine, written by COMICS INTERVIEW associate editor Charles Novinskie.

the intricacies of the three movies like some fans can. They can repeat dialog from any scene you name to them. In some ways it's like baseball with all the documentation. There are so many books out there that can tell you exactly the specifics of a planet or character. It's almost like going to the baseball encyclopedia and finding out what **Lou Gehrig** hit in 1932. You can find out in the history of the Empire where different characters came and went. It's fun like that because it's so laid out. I think that's part of the appeal, too.

It's fun for us to try to keep it all going. From a professional standpoint, for me it's a challenge to try to come in and take something that has such a strong interest and try to build on that and to lend it some fresh ideas as well.

STAR WARS GALAXY is available at $3.50 an issue ($3.95 for the deluxe edition). Computer net information, contact: America Online (SWGM-TOPPS) or via Compuserve/Internet/Prodigy (SWGMTOPPS@AOL.COM).

STAR WARS
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TOPPS
WIDEVISION

LAST WORD

Comics Interview 234 Fifth Ave. Suite 301 New York, NY 10001

HELD CAPTIVE BY RAT CREATURES

Dear DAK —

Do you ever watch the schlocky but titillating late-night soap opera, VALLEY OF THE DOLLS? There's one character, an Asian-American dentist, who looks like the Oriental **Dave Kraft.** One night Cheryl was here and we were watching it, and I told her to watch out for the character, mentioning the resemblance, and when he came on the screen, Cheryl started laughing in recognition.

Now, on to your magazines. It's Labor Day weekend, so I have some extra time for letter-writing. *Re:* issue #133:

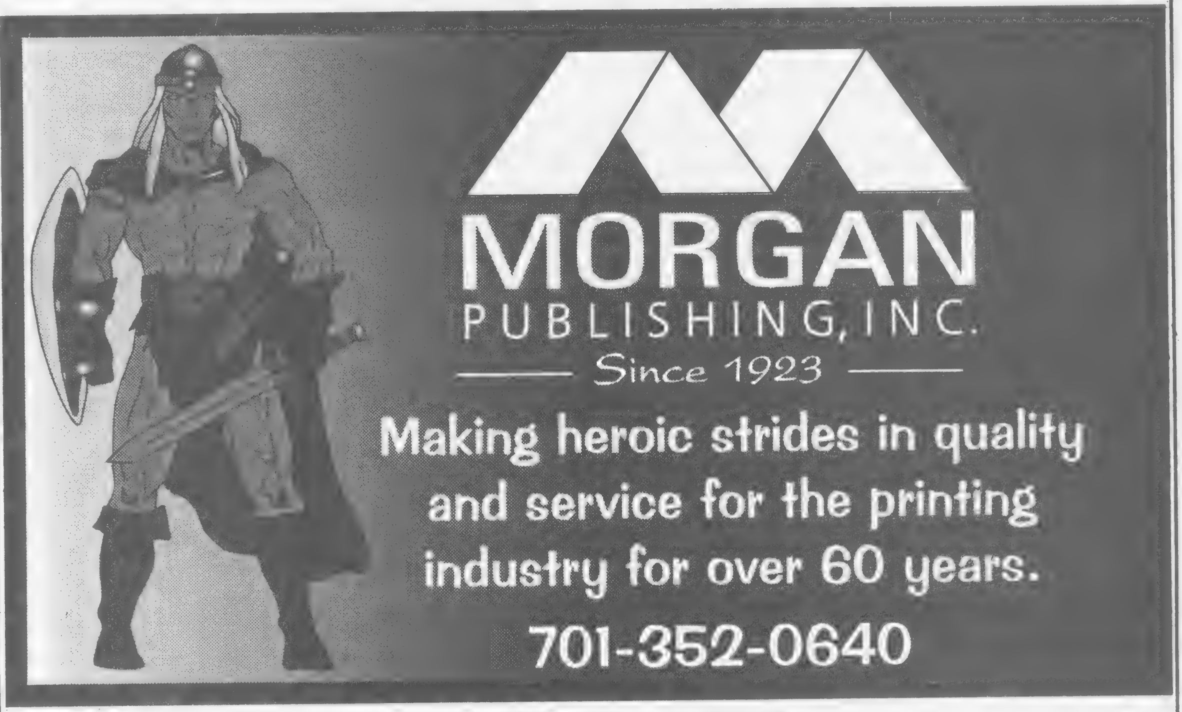
TODD McFARLANE PRODUCTIONS: Okay reading. The most interesting part was **Terry Fitzgerald's** comments on handling Hollywood big-shots. I liked his advice: "Go in, don't be intimidated, and ask for everything." And if they don't like it, walk. I recently listened to a talk by someone who claimed to be an expert on selling a screenplay in Hollywood (although I can't recall any screenplay of his own being sold), and he was full of tips on Playing the Game, Saying the Right Thing, etc. I like the Terry-Todd approach better. It's the Zen Samurai approach to Show-Biz: full commitment to the attack, non-attachment to the result, and if you die, you die.

JEFF SMITH: I guess I have been, using the words of interviewer **Charles S. Novinskie,** "held captive by rat creatures," and been in such an alcohol-induced stupor that I forgot about it — but I have never heard of BONE. I like the artwork, from what I saw of it in the article. Does **Jeff Smith** have to pay a royalty to **Don Martin** for the use of "Fone Bone?"

KEITH GIFFEN: I was a bubble-gum card collector in my misspent youth, and yet I cannot recall the MARS ATTACKS series. Maybe it was so horrific that I repressed the memory. But I do remember the CIVIL WAR series that **Giffen** mentions; it came out in, I believe, 1961, in conjunction with the Civil War Centennial. (Wasn't there a Civil War comic strip in the Sunday funnies from 1961 to 1965, also in conjunction with the Centennial?) But it was less a poignant tribute to the fallen heroes of the Blue and Gray than it was the Civil War as directed by the director of a slasher-horror movie. I think I may have mentioned this in a previous letter. The one I most vividly remember is the card showing a *cheveaux-de-frise* (sp.?) — a log with sharp-tipped wooden stakes shoved through it, used for breaking cavalry charges — being rolled down a hill at oncoming enemy forces. One of the stakes was jutting out the back of a skewered soldier. Obviously an important moment in the war. It was a bit like those old Catholic-school American History textbooks which would give a paragraph to the Boston Tea Party and the Stamp Act, but spend pages describing, in nausea-inducing detail, the tortures inflicted on St. Isaac Jogues and other missionaries by the Iroquois (as if some Amerindian reporter was there copying down every single torture on a piece of birch bark, for posterity).

RICK PARKER: Besides being ignorant of BONE, I am also probably the last person in the world *not* to have seen BEAVIS AND BUTTHEAD — although I have, at least, heard of them, thanks to **David Letterman.** But please tell me — what *is* the trick with the Land O'Lakes Indian maiden?

DAN ADKINS: Passable; I guess this interview would appeal to devotees of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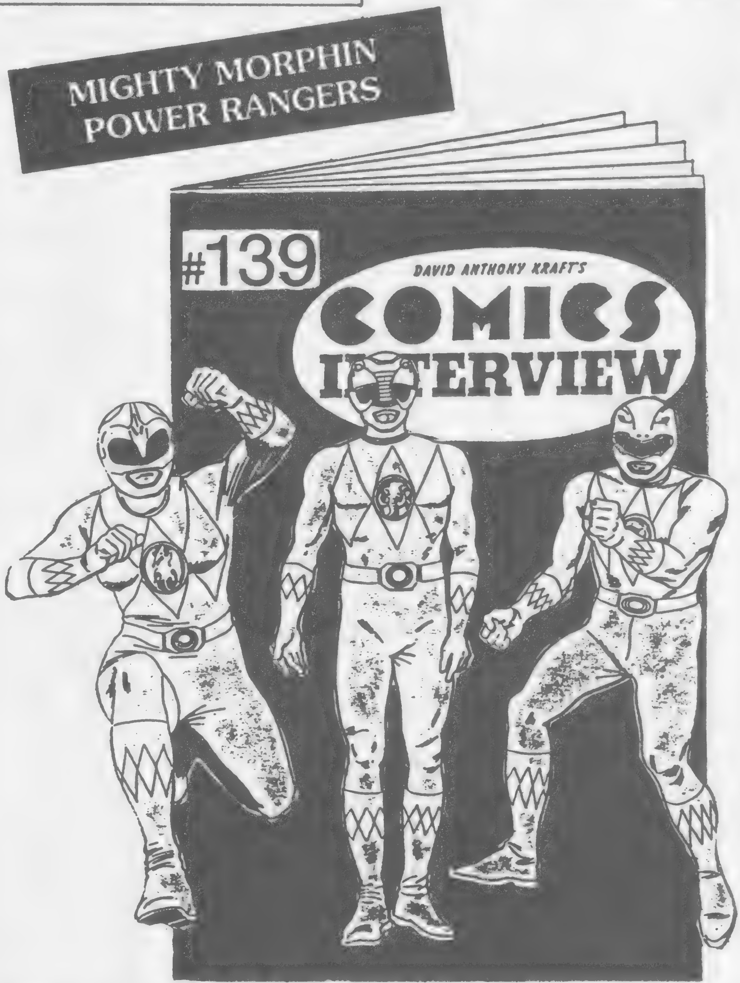

comic-book-history trivia. The high point, for me, was learning that **Wally Wood** papered his walls with photos from nudist magazines. I thought only I did that.

On to issue #134:

Well, this is simple enough. One big article/interview, COMICS CRISIS! (I almost forgot to put in the exclamation point). I'm pretty "out of it" — "it" being the direct-sales market, as well as the comics world in general — if not life in general — so I don't have much to add to the debate (too bad, because I am a master debater); but I did find it interesting reading. I particularly enjoyed **Todd McFarlane's** two-fisted, free-swinging comments, especially about Hollywood. "Hollywood is the most evil place on Earth . . . Hollywood is Hell on Earth." I wish he'd stop mincing words. I like **Martin Mull's** comment about Hollywood — because it reminds me of Atlanta — "The town where stupidity and success shake hands."

Only one last thing. Remember the debate in the "Last Word" — and remember, I am the Master Debater — about music, and **Lou Mougin's** paean to the so-called "new" Country & Western music? Well, I am astonished at myself . . . but by dogies, Ihave discovered that I, too, like it! I started watching a local C&W music video show, mainly because I found the hostess, **Jennifer Waldron,** appealing, and then because I realized how much of the new C&W is performed by fabulous babes (**Lorrie Morgan, Michelle Wright,** etc.). One day I woke up and found, to my horror, that I actually liked many of the songs. Please — someone ship me back to Manhattan — quick!

"Country Bill" Chadwick
3180 Mathieson Dr. #21
Atlanta, GA 30305

SUBSCRIBE — OR DIE!

Dear DAK,

I have a question for you, and for other readers. But first, let me give some background:

I love comic books. I drive around a lot looking for different retailers all over the Chicago area. Every store is different; every store has its own personality — I love it! I order a good bulk of my books through one retailer in particular, and I grab anything different and interesting, wherever they may lie.

Now, my question: Is there anything, say, hypocritical of me for ordering a few books directly from the publishers — if they offer it? Is this saying, somehow, that I am not supporting retailers? That I am cutting their throats by skipping them and going directly to the source?

I know that *you* offer subscriptions for your magazine — by the way, I have just signed up, thanks — but people seem to stare when you mention this. What is so bad about subscribing to one or two?

The one magazine-book I am speaking of is an "alternative" book. And there is a big scare over "alternatives," too. People even wonder how long these smaller companies will be around. Well, I hope for quite a while. And excuse me for supporting them directly, and excuse me for covering my end and ensuring that, should some of my local area shops decide to cancel, due to low sales, I can still receive mine.

I tell retailers what I like. I tell them why it's good, why they should keep it on the shelves. I believe they should take it from there. Tell other people. Put it up on a pedestal for "book of the week."

I can't really believe that my subscription to one or two magazines will kill the industry (just an expression). People don't have to subscribe if they don't want to. So, don't. Visit your local shops. I do, and I'm even a subscriber.

Thanks for your time.

Peter Sniderman
2462 Estes, Unit #2
Chicago, IL 60645

Actually, Peter, in this day and age of "catch as catch can," often the only way for you to obtain independents — including INTERVIEW — is by subscribing. So many shops no longer can be counted on to carry sufficient stock that subscribing is about the only way for publishers to survive — and for you to receive every issue of your favorite publications. Would that it were not so, for it's far more efficient for us to ship bulk copies to distributors for retail sale — but the fact is, we're going through turbulent times in the direct-sales market, so we'd sooner send out individual subscription copies than have our readers miss regular issues.

— DAK

INTERVIEW welcomes your thoughts and comments in the Last Word. Send your correspondence to: DAK, COMICS INTERVIEW, 234 Fifth Ave., Suite 301, New York, NY 10001, or fax your letter to (706) 782-6625. Please include your name and address.

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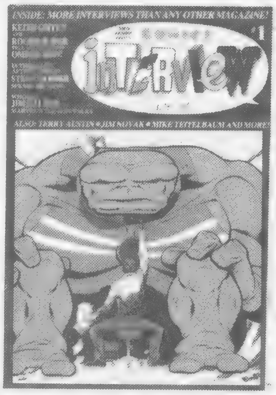
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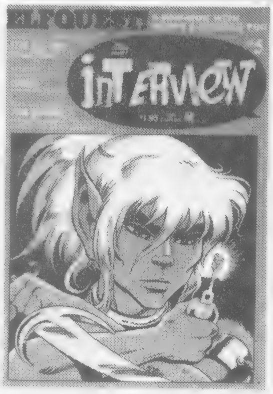
COMICS
INTERVIEW

#4 COUNTS AS FIVE **Starlin** speaks about **WARLOCK, CAPTAIN MARVEL & DREADSTAR** — **DC's Dick Giordano**, part 1 — from **Foster** to **Frazetta**, the last **Roy G. Krenkel** interview — Cover by **Starlin**.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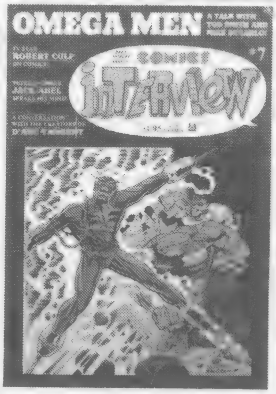
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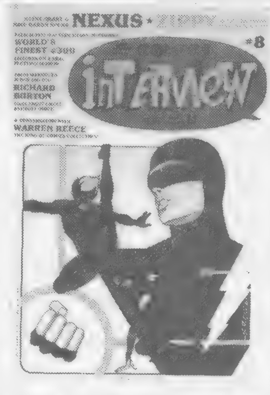
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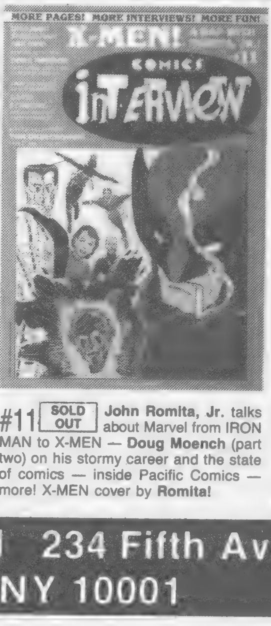
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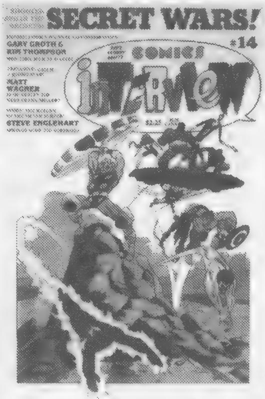
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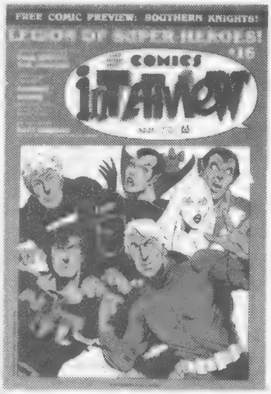
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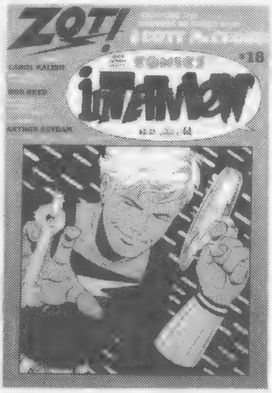
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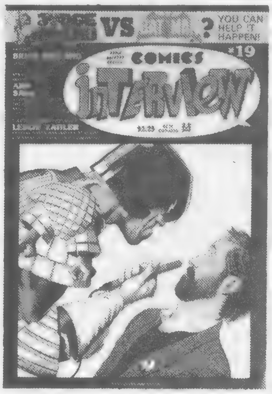
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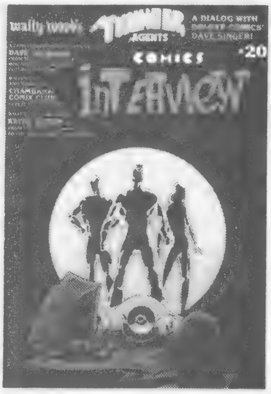
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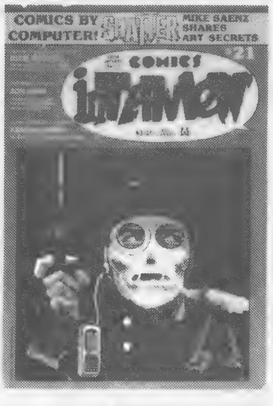
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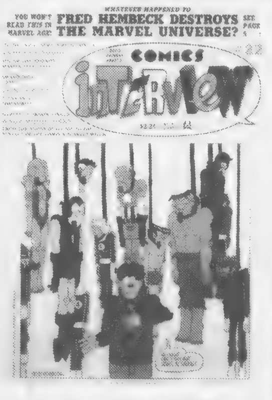
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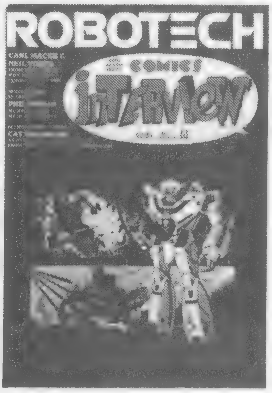
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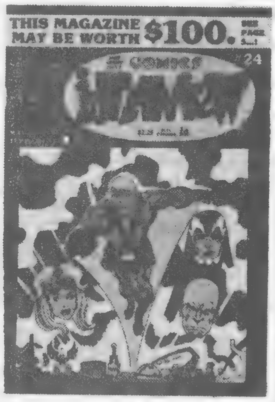
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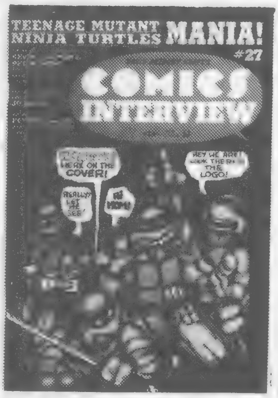
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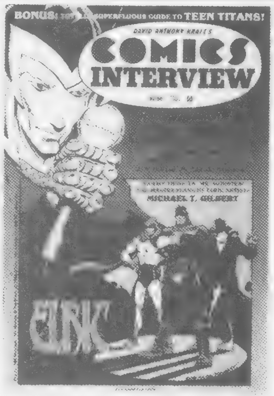
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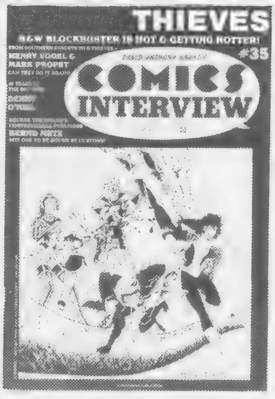
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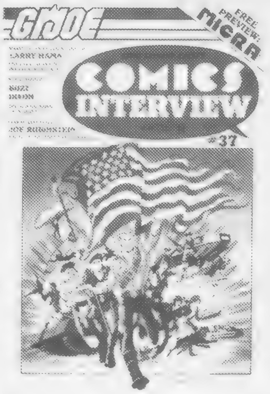
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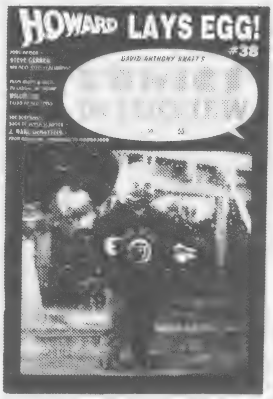
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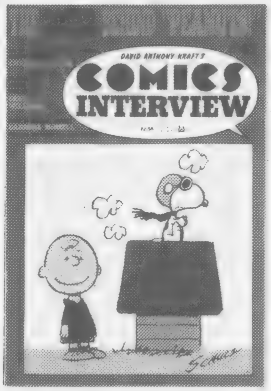
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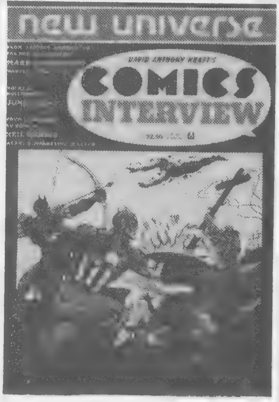
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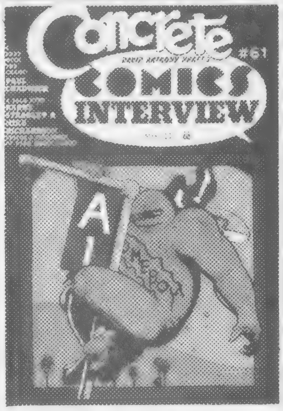
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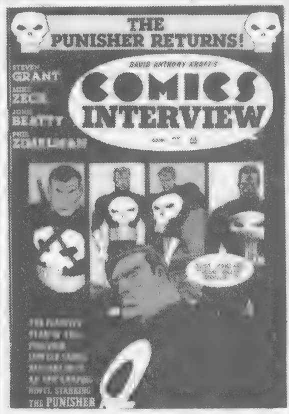
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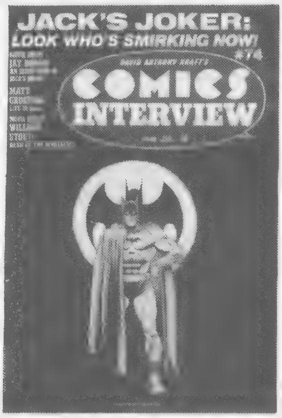
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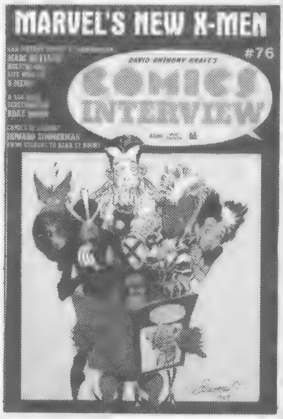
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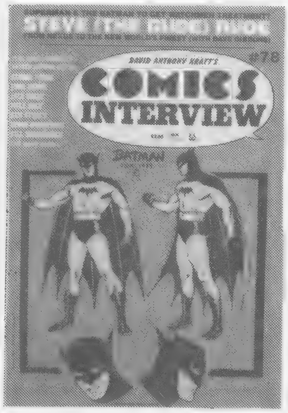
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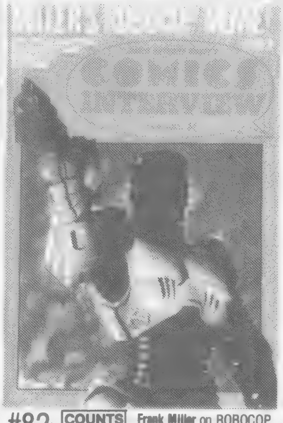
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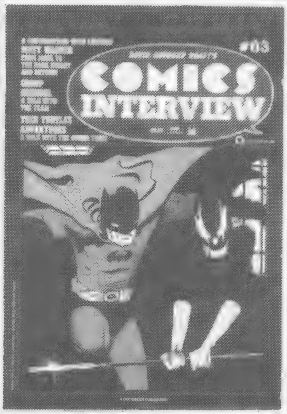
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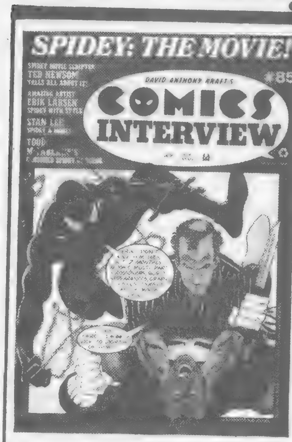
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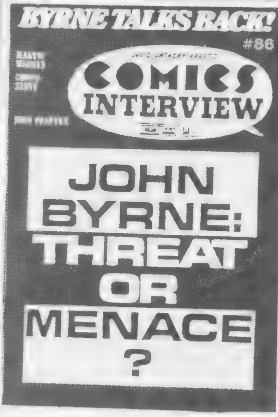
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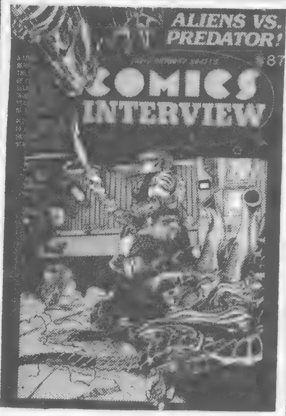
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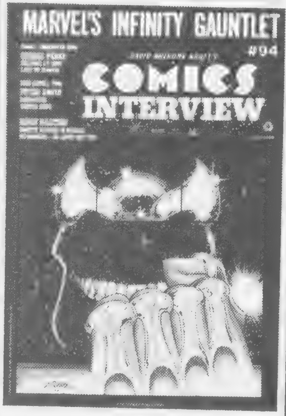
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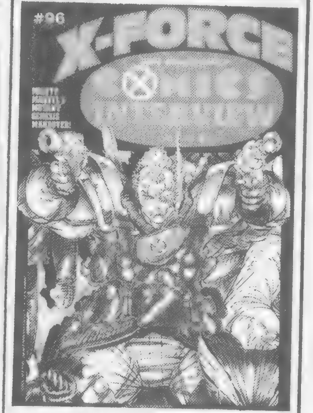
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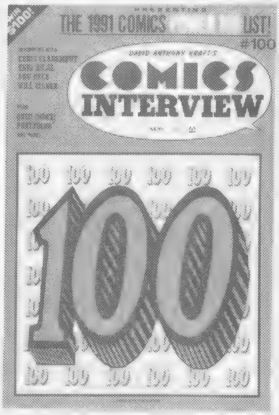
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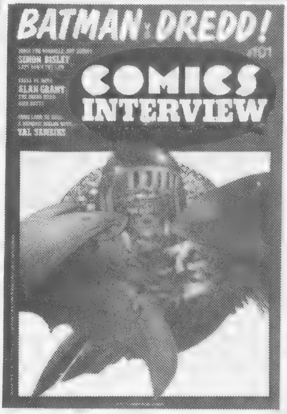
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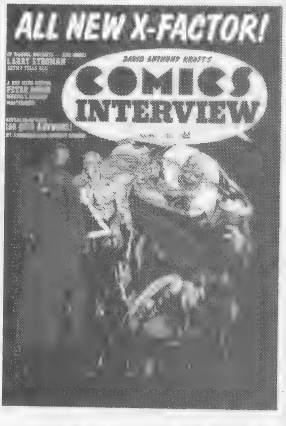
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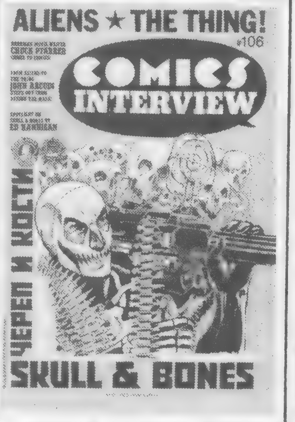
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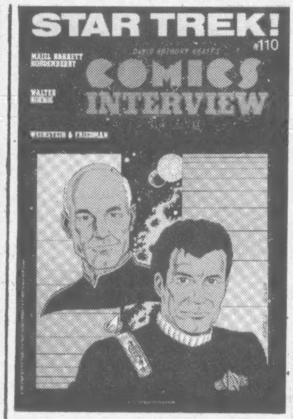
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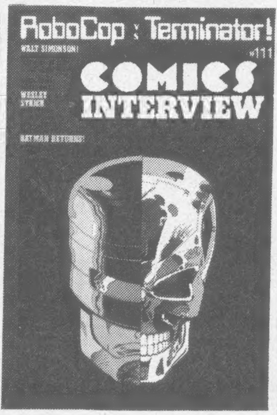
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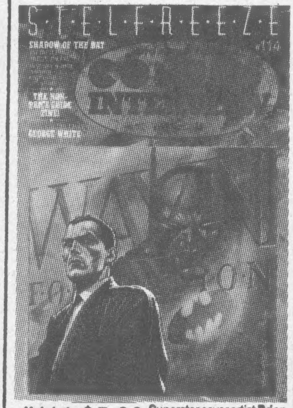
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BATMAN VS. —LOBO?
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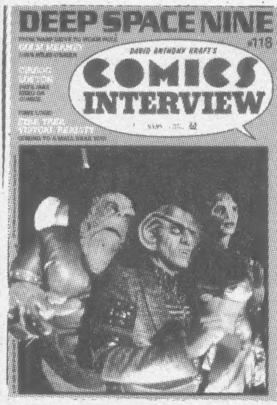
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JIM VALENTINO

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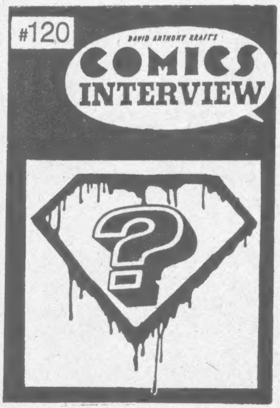
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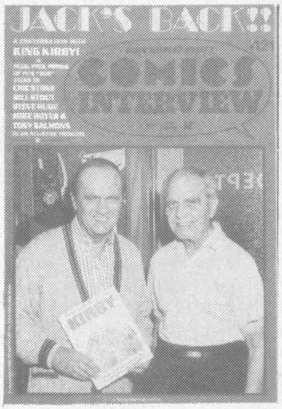
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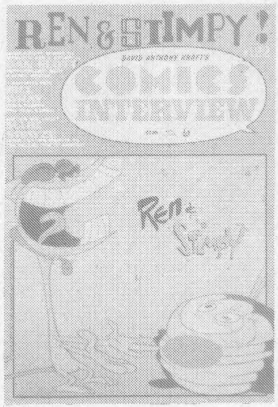
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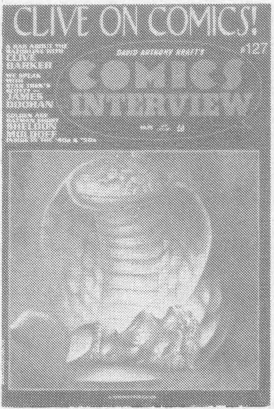
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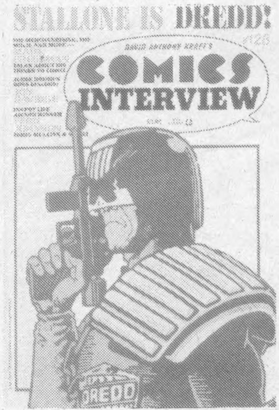
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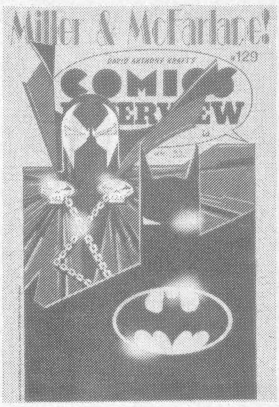
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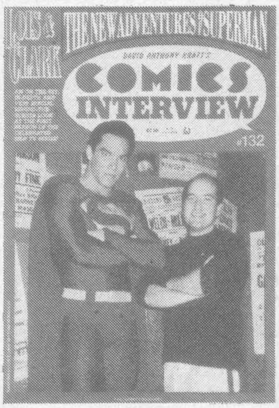
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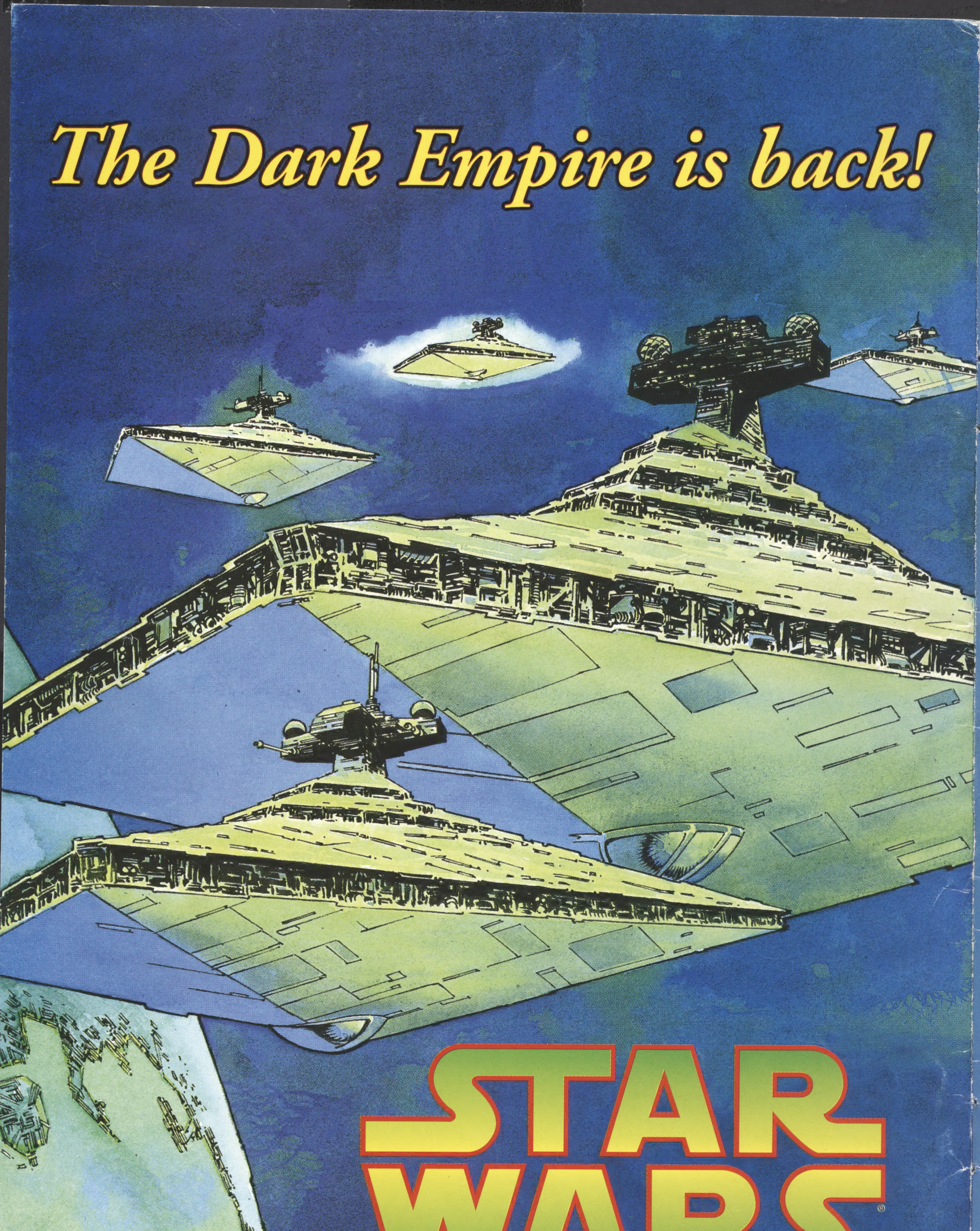
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